The Complete Petrie Collection of Ancient Irish Music

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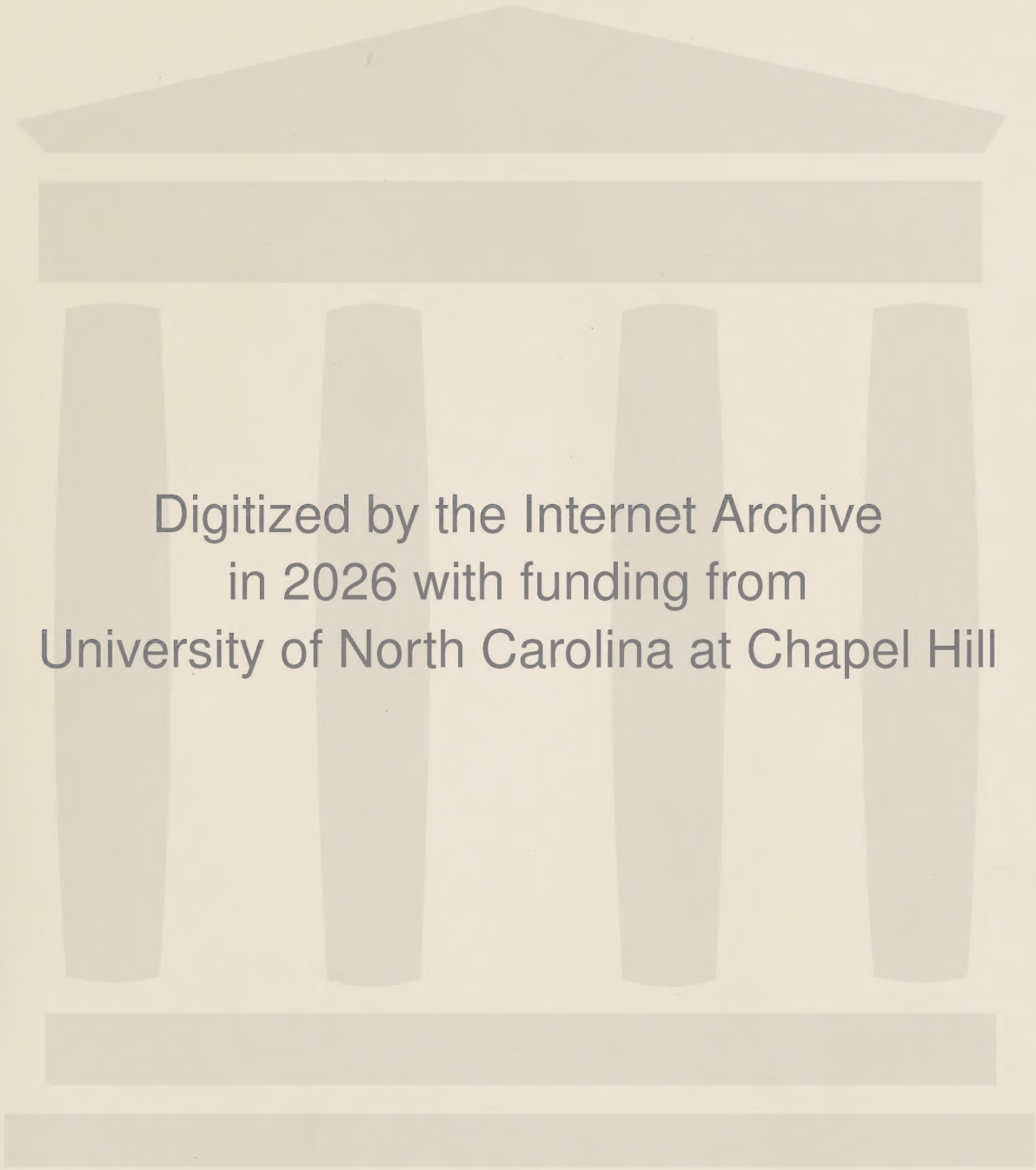

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THE COMPLETE

Collection of Irish Music

AS NOTED

BY

GEORGE PETRIE, LL.D., R.H.A.

(1789—1866).

EDITED,

FROM THE ORIGINAL MANUSCRIPTS,

BY

CHARLES VILLIERS STANFORD.

PUBLISHED FOR THE IRISH LITERARY SOCIETY OF LONDON BY

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THE PETRIE COLLECTION
OF
IRISH MUSIC.

THIS, the largest and most varied body of Irish Folk Music in existence, was gradually got together by George Petrie, the famous Irish antiquary, with whom its collection had been a passion from his seventeenth till after his seventieth year. At first he freely gave these Folk Airs to Thomas Moore and Francis Holden, and even offered the use of his whole collection to Edward Bunting. But finally, for fear that the priceless hoard might be neglected or lost after his death, and also as a protest against the methods of noting and dealing with the airs pursued by Edward Bunting and Moore and Stevenson respectively, Petrie agreed to edit his collection for "THE SOCIETY FOR THE PRESERVATION AND PUBLICATION OF THE ANCIENT MUSIC OF IRELAND," which was founded in December, 1851.

One volume of this collection, comprising, however, only about a tenth part of it, saw the light in 1857. A supplement contains thirty-six airs, some of which Dr. Stokes tells us were sent to Petrie by personal friends, such as Thomas Davis the Patriot, William Allingham the Poet, Frederick Burton the Painter, and Patrick MacDowell the Sculptor; "whilst physicians, students, parish priests, Irish scholars and college librarians all aided in the good work. But most of Petrie's airs have been noted by himself from the singing of the people, the chanting of some poor ballad-singer, the song of the emigrant—of peasant girls while milking their cows, or performing their daily round of household duty—from the playing of wandering musicians, or from the whistling of farmers and ploughmen." And this description is typical of the method by which the airs were obtained, in this instance on the islands of Aran:—

"Inquiries having been made as to the names of persons 'who had music,' that is who were known as possessing and singing some of the old airs, an appointment was made with one or two of them to meet the members of the party at some cottage near to the little village of Kilronan, which was their headquarters.

"To this cottage, when evening fell, Petrie, with his manuscript music-book and violin, and always accompanied by his friend, Professor Eugene O'Curry, used to proceed.

"Nothing could exceed the strange picturesqueness of the scenes which night after night were thus presented.

"On approaching the house, always lighted up by a blazing turf fire, it was seen to be surrounded by the islanders, while its interior was crowded by figures, the rich colours of whose dresses, heightened by the firelight, showed with a strange vividness and variety, while their fine countenances were all animated with curiosity and pleasure.

"It would have required a Rembrandt to paint the scene. The minstrel—sometimes an old woman, sometimes a beautiful girl or a young man—was seated on a low stool in the chimney corner, while chairs for Petrie and O'Curry were placed opposite, the rest of the crowded audience remaining standing. The song having been given, O'Curry wrote the Irish words, when Petrie's work began. The singer recommenced, stopping at every two or three bars of the melody to permit the writing of the notes, and often repeating the passage until it was correctly taken down, and then going on with the melody, exactly from the point where the singing was interrupted. The entire air being at last obtained, the singer—a second time—was called to give the song continuously, and when all corrections had been made, the violin—an instrument of great sweetness and power—was produced, and the air played as Petrie alone could play it, and often repeated.

"Never was the inherent love of music among the Irish people more shown than on this occasion; they listened with deep attention, while their heartfelt pleasure was expressed, less by exclamations than by gestures; and when the music ceased, a general and murmured conversation, in their own language, took place, which would continue until the next song was commenced."

Some further airs drawn from the Petrie collection, after the publication of the volume of 1857, have appeared in the form of piano arrangements by Francis Hoffmann, and in vocal settings in "Songs of Old Ireland," "Songs of Erin," and "Irish Folk Songs," published by Boosey & Co., and in "Irish Songs and Ballads," published by Novello, Ewer & Co. Now however, the entire collection of about 1,800 airs in purely melodic form, exactly as they were noted down by Petrie,—a vast treasure-house of Folk Song,—is at last given to the public.

A. P. G.

PREFACE.

THE publication of the complete collection of Dr. George Petrie's manuscripts of Irish Music at last realises the aspirations of those enthusiastic Irishmen, most of them no more, who founded in December, 1851, the "Society for the Preservation and Publication of the Melodies of Ireland." This Society only succeeded in printing one volume of Dr. Petrie's work. The fact, however (announced in its prospectus), that it had at its disposal the materials of more than five such volumes, set me thinking how they could be traced and if possible published. My investigations happily resulted in the discovery of the material, and it is now presented to the public exactly in the form which it took from Petrie's hand. I am not aware that any collection of the Folk-music of any country exists in such profusion of material or so straight from the mint. A few errors there are, but I have left Petrie's work untouched, only noting doubtful points as they occur. The main bibliographical interest will be found in the collector's own Introduction to the printed volume of 1851, which is reproduced *in extenso*. This volume contained arrangements of the airs for pianoforte, written in a style wholly unsuitable to their character, and the airs themselves evidently (from a comparison with the original MSS.) suffered from manipulation by an ignorant hand. Each melody, however, had a most interesting history and criticism written by Petrie. It was impossible to reproduce these notes in the present collection, but I trust that, at some future day, it may become feasible to reprint them. A reproduction of Dr. Petrie's very beautiful manuscript is prefixed to the first volume. The autograph collection will find a home in the Royal Irish Academy at Dublin.

I have to acknowledge with much gratitude the invaluable help I have received in making this edition from Mr. Claude Aveling; from Mr. Cecil Forsyth (whose admirable Index is a most valuable adjunct to the book); from Miss Drury, who has assisted in the deciphering of the Gaelic titles; and from Mr. James Walshe, who has corrected the proofs of the Irish portion of the Index.

CHARLES V. STANFORD.

October, 1903.

The following are the names of the Council and Officers of the "Society for the Preservation and Publication of the Melodies of Ireland," founded in December, 1851:—

President:

GEORGE PETRIE, LL.D., R.H.A., V.P.R.I.A.

Vice-Presidents:

THE MARQUESS OF KILDARE *(a)*.
FRANCIS WILLIAM BRADY *(b)*.
F. W. BURTON, R.H.A. *(c)*.
ROBERT CALLWELL *(Treasurer)*.
EDWARD CLEMENTS.
EUGENE CURRY.
JOHN C. DEANE.
JOHN T. GILBERT.
REV. CHARLES GRAVES, D.D. *(d)*.
BENJAMIN LEE GUINNESS *(e)*.
THOMAS RICE HENN *(f)*.
HENRY HUDSON, M.D.
ROBERT T. LYONS, M.B. *(Sec.)*.
SAMUEL MACLEAN *(g)*.
JOHN MACDONNELL, M.D.
HON. G. P. O'CALLAGHAN.
JOHN EDWARD PIGOT *(Sec.)*.
WILLIAM STOKES, M.D. *(h)*.
WALTER SWEETMAN.
W. K. SULLIVAN.
JOSEPH HUBAND SMITH.
REV. J. H. TODD, D.D. *(i)*.
W. R. WILDE.

(a) Afterwards Duke of Leinster.
(b) President of the Irish Academy of Music, and a Baronet and K.C., son of the Lord Chancellor of Ireland.
(c) The late Director of the National Gallery.
(d) The late Bishop of Limerick.
(e) Afterwards a Baronet.
(f) The late Recorder of Galway.
(g) A famous Dentist.
(h) The distinguished Physician, father of the late Sir William Stokes.
(i) A distinguished Antiquarian and Bibliographer.

Dr. PETRIE'S INTRODUCTION.

THOUGH aware that, in works not of a purely scientific nature and which will be chiefly opened with a view to amusement, a Preface receives but little attention from the majority of readers, yet I cannot refrain from availing myself of the old privilege accorded to Authors and Editors to offer a few prefatory remarks on the occasion of presenting to the public this first volume of a collection of Irish Tunes, which I have edited under the patriotic auspices of the "Society for the Preservation and Publication of the Melodies of Ireland."

In the first place, I feel it due to that Society, and more particularly to some of the most zealous members of its Committee, to state that, but for their solicitation and warm encouragement, it is not at all likely that I should have entered on the compilation of a work requiring, necessarily, not only a great devotion of time and labour, but also an amount of varied talents and powers of research, scarcely to be hoped for in any single individual, and to the possession of which I, at least, could make but little pretension.

A passionate lover of music from my childhood, and of melody especially—that divine essence without which music is but as a soulless body—the indulgence of this passion has been, indeed, one of the great, if not the greatest, sources of happiness of my life. Coupled with a never-fading love for nature and its consequent attendant, an appreciation of the good and beautiful, it has refreshed and re-invigorated my spirits when depressed by the fatigues of mental labour. In the hours of worldly trials, of cares and sorrows, I have felt its power to soothe and console, to restrain from the pursuit of worthless and debasing pleasures, of soul-corrupting worldly ambitions destructive of mental peace, and to give contentment in an humble station.

But though I have been thus for my whole life a devoted lover of music, and more particularly of the melodies of my country—which are, as I conceive, the most beautiful national melodies in the world—neither the study nor the practice of this divine art has ever been with me an absorbing or continuous one, or anything more than the occasional indulgence of a pleasure, during hours of relaxation, from the fatigues of other studies, or the general business of life. It was in this way only that I acquired any little knowledge or skill which I may possess in the practice of the musical art, and, until lately, it was in this way only that I gradually formed the large collection of Irish melodies of which a portion is now submitted to the public. From my very boy-days, whenever I heard an air which in any degree touched my feelings, or which appeared to me to be either an unpublished one, or a better version of an air than what had been already printed, I never neglected to note it down, and my summer ramblings through most parts of Ireland, for objects more immediately connected with my professional pursuits, afforded me opportunities, for a long period almost annually, for increasing the collection which so early in life I had felt a desire, and considered it as a kind of duty to endeavour to form.

In making such collection, however, I never seriously thought of giving even any portion of it to the public in my own name. The desire to preserve what I deemed so worthy of preservation, and so honourable to the character of my country, was my sole object and my sole stimulus in this, to me, exciting and delightful pursuit: and hence I was ever ready to encourage and aid to the utmost of my ability all persons whom, from their professional talents as well as their freedom from other occupations, I deemed better qualified than myself to give such collection to the world.

Thus, as early as 1807 or 1808, I communicated, through my friend the late Richard Wrightson, Esq., M.A., a number of airs to the poet Moore, some of which subsequently appeared, for the first time, in his "Irish Melodies," and shortly afterwards I gave a much larger number to my then young friend the late Francis Holden, Mus. Doc., and which were printed in his collection, and amongst these were many airs, such as "Lough Sheelin," "Arrah, my dear Eveleen," and "Luggela," on which time has stamped her mark of approval, and which

have carried the deepest emotions of pleasure to thousands of hearts in almost every part of the globe. For it was from this collection, which—with the exception of Bunting's three volumes—has been the only published collection of our melodies of any importance worthy of a respectful notice, that Moore derived many of those airs which his poetry has consecrated and made familiar to the world. And I may further state that my contributions to Mr. Moore's admirable work, as well directly as indirectly, did not end here, for, subsequently to the publication of Frank Holden's volume, I again supplied the poet, through his Irish publisher, Mr. William Power, with several other airs, which found a place in the later numbers of his "Melodies," and among these was that beautiful one called "Were I a clerk," but now better known as "You remember Ellen."

In thus imparting to others the results of my young enthusiasm for the preservation of our melodies, I never asked, and so never obtained, even the acknowledgment, to which I might have felt myself justly entitled, of having my name coupled with those airs as their preserver; nor is it from any vain or egotistical feeling that I state such circumstances now, but as simple facts in the history of the preservation of our music that might be looked for hereafter, and which, without such statement, would be looked for in vain.

But to resume: retaining, with even an increasing zeal, my ardour in collecting the melodies of Ireland, I found in the course of a few years that my gatherings had mounted to a number but little short of two hundred as yet unpublished airs, and with a view to their being secured to the public with suitable harmonies, I presented them to a lady, now long deceased, who to other varied accomplishments added a sound professional knowledge of music, and who possessed a true feeling for Irish melody. The lady to whom, with a grateful reminiscence, I thus allude, was the late Mrs. Joseph Hughes, the daughter of Smollet Holden, the most eminent British composer of military music in his time, and the sister of my young friend, Dr. Francis Holden, to whose published collection of Irish melodies I have been, as already stated, so large a contributor. But the untimely death of this most estimable lady prevented the accomplishment of this project after some progress had been made in preparing the work for publication.

Still adding to my collection, however, and indulging in the expectation that an opportunity for giving it publicity would sooner or later occur, I thought such expectation likely to be realised when, at a later period of my life, I formed a close intimacy with the late Mr. Edward Bunting. This intimacy, which had its origin in, at least, one common taste, occurred shortly after the publication of the second volume of that gentleman's collection, and with the double object in view of giving my airs publicity, and, still more, of stimulating him to the preparation of a third volume for publication, I freely offered him the use of the whole of my collection, or such portions of it as he might choose to select. Such offer was, however, accompanied by one condition, namely, that in connection with such tunes as he chose to accept from me, he should make an acknowledgment in his work that I had been their contributor. This condition, however—which I thought a not unreasonable one, but rather suggestive of a course which, in all similar cases, as supplying a sort of evidence of authenticity, should have been followed—had the effect of preventing the accomplishment of my wish that Mr. Bunting should be the medium through which my collection of airs should be given to the public. After the acceptance of some five and twenty or more airs—of which, however, he printed only seventeen—my friend sturdily refused to take even one more, assigning as his reason that, as he should acknowledge the source from which they had been derived, the public would say that the greater and better portion of the work was mine. In my primary object, however—that of stimulating him to the preparation and publication of his third volume—I had the satisfaction of believing that I had been more decidedly successful. The threat, put forward in playful insincerity, but which was taken rather seriously, that if he did not bestir himself in the preparation of his work, I might probably, by the publication of my own collection, anticipate him in the printing of many of his best airs, coupled with Mrs. Bunting's as well as my own continual goadings—and which he was accustomed to say had made his life miserable—had ultimately the desired effect of exciting into activity a temperament which, if it had ever been naturally active, had then, at all events, ceased to be so from the pressure of years, and of a state of health which was far from vigorous. After the devotion of his leisure hours for several years to the collecting together of his materials, and the patient elaboration of his harmonic arrangements of the airs, Mr. Bunting gave to the world the third and last volume of his collections, and I confess that its appearance afforded me a

more than ordinary pleasure, not only on account of the many very beautiful melodies which it contained, but also from a feeling that my zeal in urging on their publication had been instrumental, to some extent, in their preservation. For it was Mr. Bunting's boast that, with the exception of those airs which had been drawn from previously published works, the settings of his tunes would be wholly worthless to any other person into whose hand they might ultimately fall, and this I knew to have been not altogether an idle boast, for those settings were—as it would appear intentionally—but jottings down of dots, or heads of notes, without any musical expressions of their value with regard either to key, time, accent, phrase, or section, so that their interpretation would necessarily have been a matter of uncertainty to others, and probably was often so even to himself.

I have thus endeavoured to show, by a statement which I trust will not be deemed wholly without interest or irrelevant to the purpose of the present work, that though I have been during the whole course of my life a zealous collector of Irish melodies, I have been actuated in this pursuit by no other feelings than those of a deep sense of their beauty, a strong conviction of their archæological interest, and a consequent desire to aid in the preservation of remains so honourable to the national character of my country, and so inestimable as a pure source of happiness to all sympathetic minds to whom they might become known. And though, when I had long despaired of finding anyone qualified, according to my ideas, to give to the public in a worthy manner the collection which I had formed, I may have occasionally contemplated the possible production of such a work myself, as a delightful and not over laborious occupation of my declining years; it is most probable that, like my friend Bunting, if the stimulating pressure of friends had not been applied to me I should have gone on to the end absorbed in the completion of works of a different nature, and to which my studies had long been more particularly directed. Such a stimulus was supplied on the formation, in Dublin, of the "Society for the Preservation and Publication of the Melodies of Ireland," and it was strengthened, not only by the honour which that Society conferred on me in electing me their President, but still more by the flattering proposal and expression of their desire to give precedence to my collection in the publications of the Society.

But though this proposal was entirely free from any conditions which I could for a moment hesitate to accept, and though, moreover, I was sincerely anxious to promote the objects of the Society by every means in my power, I confess that I was startled at a proposal so unexpected on my part, and it was not till I had given the matter a very ample consideration that I could bring my mind to agree to it. For, on the one hand, I could not but feel doubtful of my ability to accomplish, without a greater previous preparation, a work of so much national importance in such a manner as might not seriously lower whatever little reputation I had acquired by the production of works of a different nature, and disappoint, moreover, the partial expectations of the Society and those friends that had pressed me to the undertaking; and I also felt that if I did venture on such a work with the desire to accomplish it not unworthily, it would necessarily require for its production the exclusive devotion of many years of a life now drawing towards its close, and the consequent abandonment of the completion of other works on which I had been long engaged, as well as of the practice of that art which is so productive of happiness to its lovers, and so suited to the peaceful habits of declining years. And lastly, as I cannot but confess, I could not suppress a misgiving that, let a work of this nature possess whatever amount of interest or value it may, there no longer existed amongst my countrymen such sufficient amount of a racy feeling of nationality and cultivation of mind—qualities so honourable to the Scottish character—as would secure for it the steady support necessary for its success, and which the Society, as I thought, somewhat too confidently anticipated. In short, I could not but fear that I might be vainly labouring to cultivate mental fruit which, however indigenous to the soil, was yet of too refined and delicate a flavour to be relished or appreciated by a people who had been, from adversities, long accustomed only to the use of food of a coarser and more exciting nature. May this feeling prove an erroneous one! On the other hand, however, I could not but be sensible that, viewed in many ways, the object which the Society had taken in hand was of great importance; that, with an equal hope of success, such an effort might probably never again be made, and that it was a duty at least of every right-minded Irishman who might have it in his power to contribute in any way to its support to allow, if possible, no cold calculations of a selfish prudence, or an unmanly fear of critical censure, to withhold him from joining ardently in such an effort. I considered too, that if, as

Moore perhaps somewhat strongly states, "We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit," our apparent want of appreciation of the value of that talent was, at least to some extent, an evidence of the justice of such limited praise. I called to mind that, but for the accidentally directed researches of Edward Bunting—a man paternally of an English race—and the sympathetic excitement to follow in his track which his example had given to a few others, the memory of our music would have been but little more than as a departed dream, never to be satisfactorily realized, and that, though much had been done by those persons, yet that Moore's statement still remained substantially true, namely, that "our national music never had been properly collected," or, in other words, that it had never been collected truly and perfectly, as it might and should have been, and that it cannot be so collected now. I could not but feel that what must have been, at no distant time, the inevitable result of the changes in the character of the Irish race which had been long in operation, and which had already almost entirely denationalized its higher classes, had been suddenly effected, as by a lightning flash, by the calamities which, in the year 1846–7, had struck down and well nigh annihilated the Irish remnant of the great Celtic family. Of the old, who had still preserved as household gods the language, the songs, and traditions of their race and their localities, but few survived. Of the middle-aged and energetic whom death had yet spared, and who might for a time, to some extent, have preserved such relics, but few remained that had the power to fly from the plague and panic stricken land, and of the young, who had come into existence, and become orphaned, during those years of desolation, they, for the most part, were reared where no mother's eyes could make them feel the mysteries of human affections—no mother's voice could sooth their youthful sorrows, and implant within the memories of their hearts her songs of tenderness and love,—and where no father's instructions could impart to them the traditions and characteristic peculiarities of feeling that would link them to their remotest ancestors. The green pastoral plains, the fruitful valleys, as well as the wild hill-sides and the dreary bogs, had equally ceased to be animate with human life. "The land of song" was no longer tuneful, or, if a human sound met the traveller's ear. it was only that of the feeble and despairing wail for the dead. This awful, unwonted silence, which, during the famine and subsequent years, almost everywhere prevailed, struck more fearfully upon their imaginations, as many Irish gentlemen informed me, and gave them a deeper feeling of the desolation with which the country had been visited, than any other circumstance which had forced itself upon their attention, and I confess that it was a consideration of the circumstances of which this fact gave so striking an indication, that, more than any other, overpowered all my objections, and influenced me in coming to a determination to accept the proposal of the Irish-Music Society.

In this resolution, however, I was actuated no less by a desire to secure to the public, by publication, the large store of melodies which I had already collected, than by the hope of increasing that store, during the progress of the work, by a more exclusive devotion of mind and time to this object than I had ever previously given to it. I felt assured that it was still possible, by a zealous exertion, to gather from amongst the survivors of the old Celtic race, innumerable melodies that would soon pass away for ever, but that such exertion should be immediate. For, though I had no fear that this first swarm from the parent hive of the great Indo-Germanic race would perish in this their last western asylum, or that they would not again increase, and, as heretofore, continue to supply the empire with their contribution of fiery bravery, lively sensibility, and genius in all the æsthetic arts, yet I felt that the new generations, unlinked as they must be with those of the past, and subjected to influences and examples scarcely known to their fathers, will necessarily have lost very many of those peculiar characteristics which so long had given them a marked individuality, and, more particularly, that among the changes sure to follow, the total extinction of their ancient language would be, inevitably, accompanied by the loss of all that, as yet unsaved, portion of their ancient music which had been identified with it.

To this task I accordingly applied myself zealously, and with all the means at my disposal, feeling that I could not render a better service to my country: and of the success which followed my exertions some correct idea may be formed from the volume now presented to the reader, in which it will be seen that of the airs which it contains, nearly a moiety has been collected within the last two or three years. In truth, that success has gone far beyond any expectations which I might have ventured to indulge, for, aided, as I am happy to confess I

have been, not only by my personal friends, but by the voluntary exertions of several young men of talents who have sympathized in my object, I have been enabled, within these years, to obtain not only a great variety of settings of airs already printed, or in my own collection, but to add to that collection more than four hundred melodies previously unpublished, and unknown to me.

Having premised thus far in reference to the motives and feelings which influenced me in undertaking a work of this nature, I feel it necessary to make a few remarks in reference to the objects which I proposed to myself during the progress of its compilation, and which I have kept in view, as far as it was in my power to do so.

Independently, then, of the desire to collect and preserve the hitherto unpublished melodies of Ireland, these objects may, in a general way, be stated as having a common end in view, namely, to fix, as far as practicable, by evidences, the true forms of our melodies, whether already published or not, and to throw all available light upon their past history. By a zealous attention to such points, Mr. Chappell, in his collection of national English airs, has ably, as well as enthusiastically, asserted the claims of his country to the possession of a national music, and, with an equal zeal and ability, Mr. G. Farquhar Graham has illustrated Scottish music in the valuable introductory Dissertation and Notes which he has supplied to Wood's work, "The Songs of Scotland." For the illustration of the national music of Ireland, however, but little of this kind has been hitherto attempted, and that little, I regret to say, is not always of much value or authority. Such as it is, however, it is wholly comprised in the remarks upon a few of the tunes printed in Bunting's first publication. and his remarks upon some fifty of those given in his third and last volume, and even these latter remarks, together with the statement of names and dates authenticative of the airs comprised in that volume, were only made at my suggestion and on my earnest solicitation. But I confess that I found those remarks to be far inferior in copiousness, interest, and value, to what I had hoped for from one who had far greater facilities for gathering the varied knowledge necessary for the illustration of our music than can be obtained now, and whom I knew to have been possessed of all the oldest printed, as well as many MS., settings of a large number of our airs, together with an extensive collection of the Irish songs sung to them, and other materials now difficult, if not impossible, to procure, but of which, strange to say, Mr. Bunting made scarcely any use. To the use of all printed authorities, or such as could be tested by reference, Mr. Bunting, indeed, appears to have had a rooted aversion, and, in all cases, he preferred the statement of facts on his own unsupported authority to every other. Nor would such authority have been without value if we had every reason to believe it trustworthy. But what reliance can we place on the statements of one who, in reference to that strange musical farrago—compounded no doubt of Irish materials—called "the Irish Cry as sung in Ulster," given in his last volume, tells us that it was procured in 1799 "from O'Neill, harper, and from the hired mourners or keeners at Armagh, and from a MS. above 100 years old"?—or who gravely acquaints us that he obtained the well-known tune called "Patrick's Day," in 1792, from "Patrick Quin, harper," as if he could not have gotten as accurate a set of it from any human being in Ireland that could either play, sing, or whistle a tune, and though he knew that the air had been printed—and more correctly too—in Playford's "Dancing Master," more than a century previous. Thus, in like manner, he refers us to dead harpers as his authorities for all those tunes of Carolan, and many others, which he printed, nearly all of which had been already given in Neal's, and other publications of the early part of the last century.

The truth is indeed unquestionable, that not only has our music never as yet been properly studied and analyzed, or its history been carefully and conscientiously investigated, but that our melodies, generally, have never been collected in any other than a careless, desultory, and often unskilful manner. For the most part caught up from the chanting of some one singer, or, as more commonly was the case, from the playing of some one itinerant harper, fiddler, or piper, settings of them have been given to the world as the most perfect that could be obtained, without a thought of the possibility of getting better versions, or of testing their accuracy by the acquisition, for the purpose of comparison, of settings from other singers or performers, or from other localities, and the result has often been most prejudicial to the character of our music.

If indeed we were so simple and inconsiderate as to place any faith in the dogma of the immutability of traditionally preserved melodies, so boldly put forward by Mr. Bunting in the preface to his last work, it would follow that all such labour of research, investigation, and

analysis, was wholly unnecessary, and as we are fairly authorized to conclude that he took no such useless labour upon himself, it will, to a great extent, account for the imperfections which may be found in many of his settings of even our finest airs.

This strange dogma of Mr. Bunting's is thus stated: "The words of the popular songs of every country vary according to the several provinces and districts in which they are sung, as for example, to the popular air of *Aileen-a-roon*, we here find as many different sets of words as there are counties in one of our provinces. But the case is totally different with music. A strain of music, once impressed on the popular ear, never varies. It may be made the vehicle of many different sets of words, but they are adapted to *it*, not it to *them*, and it will no more alter its character on their account than a ship will change the number of its masts on account of an alteration in the nature of its lading. For taste in music is so universal, especially among country people, and in a pastoral age, and airs are so easily, indeed in many instances, so intuitively acquired, that when a melody has once been divulged in any district, a criterion is immediately established in almost every ear, and this criterion being the more infallible in proportion as it requires less effort in judging, we have thus, in all directions and at all times, a tribunal of the utmost accuracy and of unequalled impartiality (for it is unconscious of the exercise of its own authority) governing the musical traditions of the people, and preserving the native airs and melodies of every country in their integrity from the earliest periods."—Ancient Music of Ireland—Preface, pp. 1, 2.

The irrationality and untruthfulness of this dogma, as applied to national melody generally, has been well exposed by Mr. G. Farquhar Graham, in his "Introduction" to "Wood's Songs of Scotland," and, as applied to the melodies of Ireland, abundant proofs of its unsoundness will be found in the present and succeeding volumes of this work. I shall only, therefore, state here, as the result of my own experience as a collector of our melodies, that I rarely, if ever, obtained two settings of an *unpublished* air that were strictly the same, though, in some instances, I have gotten as many as fifty notations of the one melody. In many instances, indeed, I have found the differences between one version of an air and another to have been so great, that it was only by a careful analysis of their structure, aided perhaps by a knowledge of their history and the progress of their mutations, that they could be recognised as being essentially the one air. And thus, from a neglect of, or incapacity for, such analysis, Moore, in his Irish Melodies, has given as different airs *Aisling an Oighfear*, or "The young man's dream," and the modern version of it known as "The groves of Blarney," and "Last rose of summer," *Sin sios agus suas lium*, or "Down beside me," and the modern version known as "The Banks of Banna," *Cailin deas donn*, or "The pretty brown-haired girl," and Shield's inaccurate setting of it, noted from the singing of Irish sailors at Wapping. Nor has Bunting himself, from whom more accuracy might have been expected, been able to avoid such oversights, for, in his last volume, he has given us as different airs: 1. The well-known tune called *Bean an fhir ruadh*, or "The red-haired man's wife"—or as he calls it, "O Molly dear"—and a barbarized piper's version of it, which he calls *Calin deas ruadh*, or "The pretty red-haired girl," the first of these settings, as he states, having been obtained from Patrick Quin, harper, in 1800, and the second from Thomas Broadwood, Esq. (of London), in 1815. 2. The very common air called "The rambling boy," and a corrupted version of it, with a fictitious second part, which he calls *Do bi bean uasal*, or "There was a young lady,"—obtained, as he states, from R. Stanton, of Westport, in 1802. And 3. The very popular old tune of *Ta me mo chodhladh*, or "I am asleep," and a modified version of it, which he calls *Maidin bog aoibhin*, or "Soft mild morning," both of which, he tells us, were noted from the playing of Hempson, the harper of Magilligan, the first in 1792, and the second in 1796.

Harpers and other instrumentalists are indeed Bunting's most common authorities for his tunes, whenever he gives any, but I must say that, except in the case of tunes of a purely instrumental character, I have found such authorities usually the least to be trusted, and that it was only from the chanting of vocalists, who combined words with the airs, that settings could be made which would have any stamp of purity and authenticity. For our vocal melodies, even when in the hands of those players whose instruments will permit a true rendering of their peculiar tonalities and features of expression, assume a new and unfixed character, varying with the caprices of each unskilled performer, who, unshackled by any of the restraints imposed upon the singer by the rhythm and metre of the words connected with those airs, thinks only of exhibiting, and gaining applause for, his own powers of invention and execution, by the absurd indulgence of barbarous licenses and conventionalities, destructive not only of their simpler and

finer song qualities, but often rendering even their essential features undeterminable with any degree of certainty.

It is, in fact, to this careless or mistaken usage of Mr. Bunting and other collectors of our melodies, of noting them from rude musical interpreters, instead of resorting to the native singers—their proper depositories—that we may ascribe the great inaccuracies—often destructive of their beauty, and always of their true expression—which may be found in the published settings of so many of our airs. For those airs are not, like so many modern melodies, mere *ad libitum* arrangements of a pleasing succession of tones, unshackled by a rigid obedience to metrical laws, they are arrangements of tones, in a general way expressive of the sentiments of the songs for which they were composed, but always strictly coincident with, and subservient to, the laws of rhythm and metre which govern the construction of those songs, and to which they consequently owe their peculiarities of structure. And hence it obviously follows that the entire body of our vocal melodies may be easily divided into, and arranged under, as many classes as there are metrical forms of construction in our native lyrics—but no further, and that any melody that will not naturally fall into some one or other of those classes must be either corrupt or altogether fictitious. Thus, for example, if we take that class of airs in triple time which is the most peculiarly Irish in its structure, namely, that to which I have applied the term "narrative," in the numerous examples given in the present volume, a reference to the words sung to those airs would at once have shown that the bar should be marked at the first crotchet, or dotted quaver, after a start, or introduction, of half a measure, so that the accents throughout the melody would fall on the emphatic words as well as notes; whereas, by a neglect of such reference, even Mr. Bunting, in his settings of such tunes, has very frequently marked the bar a full crotchet, or two quavers sooner—thus falsifying the accents, and marring the true expression of the melody through its entirety, and rendering it incapable of being correctly sung to the original song, or to any other of similar structure that had been, or could be, adapted to it. I should add, moreover, that this rhythmical concordance of the notes of the melody with the words of the song must, to secure a correct notation, be not only attended to in the general structure of the air, but even in the minutest details of its measures. Thus, in Mr. Bunting's setting of the beautiful melody called *Droighneann donn*, or "The brown thorn," given in his first collection,—and which is one of the class here alluded to,—though the tune throughout is correctly barred, yet, from a neglect of such attention, the rhythm is violated, in the third phrase of the second strain, or section, by the substitution of a minim for a crotchet followed by two quavers, and this rhythmical imperfection, trivial as it might be deemed—for the time is still perfect—had the effect of constraining the poet Moore, in his words to this melody, to make the corresponding phrase in each stanza of his song defective of a metrical foot. As thus:—

"For on thy deck—though dark it be,
A female form— . . . . . I see."

In offering these remarks, which have been necessarily somewhat critical, on the errors of preceding collectors of our music—and which I confess I have made with great reluctance as regards the labours of Mr. Bunting, whose zealous exertions for the preservation of our national music should entitle his name to be for ever held in grateful remembrance by his country—I must not allow it to be inferred that I consider myself qualified to give to the public a work in which no such imperfections shall be found. Whatever may be the value of the qualifications necessary for doing so which I possess, the means necessary to ensure such an end have been, to a great extent, wanting. Like my predecessors, I have been, and am, but a desultory collector, dependent upon accident for the tunes which I have picked up, not always, as I would have desired, obtaining such acquisitions from the best sources, but sometimes from pipers, fiddlers, and such other corrupting and uncertain mediums, sometimes from old MS. or printed music books, and often, at second-hand, from voluntary contributors, who had themselves acquired them in a similar manner. And though the airs thus acquired have but rarely borne the stamp of unsullied purity, they have often retained such an approach to beauty as seemed to entitle them to regard, and as would not permit me, willingly, to reject them as worthless.

But I may, perhaps without presumption, claim the merit of an ardent enthusiasm in the prosecution of this undertaking, and of a reasonable share of industry in endeavouring to qualify myself to accomplish it with, at least, some amount of ability. I have availed myself of every opportunity in my power to obtain the purest settings of the airs, by noting them from the native singers, and more particularly from such of them as resided, or had been reared, in the

most purely Irish districts, and I have sedulously endeavoured to test their accuracy, and free them from the corruptions incidental to local and individual recollections, by seeking for other settings from various localities and persons: and whenever, as has often happened, I found such different settings exhibit a want of agreement which has made it difficult to decide upon the superior accuracy, and perhaps beauty, of one over others, I have deemed it desirable to preserve such different versions. And as the true rhythm of traditionally preserved airs can often be determined only by a reference to the songs which had been sung to them, or from their strict analogy to airs whose rhythmical structure had been thus determined, I have endeavoured, in all instances, to collect such songs, or even fragments of them, and though these songs or fragments are not often in themselves valuable, and are even sometimes worthless, I have considered them not unworthy of preservation as evidences of, at least, the general accuracy of the settings of the airs, as well as being illustrative, to some extent, of their history, and in all cases I have truly stated the sources and localities from which both tunes and words have been obtained. Finally, I have endeavoured carefully to analyze the peculiarities of rhythm and structure found in the airs, as well as in the songs sung to them, and I have thus, as I conceive, been enabled to lay a solid foundation for a future general classification of our melodies, which must be free from error, and be of great value in illustrating the origin and progress of our music.

That I have been at all times successful in these efforts, or that the settings of the airs now first published, as well as of those intended to follow them, are always the best that could possibly be obtained, is more than I would venture to arrogate, or perhaps than should be expected. My whole pretentions are limited to the accumulation of a greater and more varied mass of materials for the formation of a comprehensive and standard publication of our national music than has previously existed, including, as a necessary contribution towards the accomplishment of such a desideratum, corrected or varied versions of airs already printed, as well as settings of airs previously unnoticed.

The value of these efforts may, however, be fairly estimated from the volume now presented to the public, for, should it meet support, and a few years of life be spared me, to enable the Society to bring the work to completion, this volume will be found to be a fair specimen of the materials of which the others shall consist. For though, by a selection of the finest airs in my possession, it would have been easy to have made this volume one of far higher interest and value, I have abstained from doing so, as the consequent deterioration in the quality of the matter in the succeeding volumes would create a just cause of complaint, and, indeed, I have been so studious in taking these tunes in such relative proportions, as to merit and variety of character, as would afford an average measure of the materials which remained, that I would fain hope, should any difference hereafter be found between them, it will not be unfavourable to the character of the latter.

In like manner, I might have made this volume one of far higher musical pretensions, and probably, popular interest, by intrusting the harmonization of the airs to professional musicians of known ability, many of whom I am proud to rank amongst the number of my friends. But I knew of none, at least within the latter circle, who had devoted any particular study to the peculiarities of structure and tonalities which so often distinguish our melodies from those of modern times, and I consequently feared that harmonies of a learned and elaborate nature, constructed with a view to the exhibition of scientific knowledge, as well as the gratification of conventional tastes, might often appear to me unsuited to the simple character and peculiar expression of the airs, and require me either to adopt what I might not approve, or, by the exercise of a veto, which would have the appearance of assumption, involve me in collisions which I should desire to avoid. From such feeling only, and not from any vain desire to exhibit musical knowledge which I am conscious I do not possess, I determined to arrange the melodies as I best could, to satisfy my own musical perceptions of propriety, and this determination I should have carried out through the present volume, and its successors, but that I soon found that my beloved and devoted eldest daughter, possessing a sympathizing musical feeling, and actuated by an ardent desire to lighten my labours by every means in her power, soon qualified herself by study and practice, not merely to give me an occasional assistance, but, as I may say, to take upon herself—subject of course to my approbation—the arrangements of the far greater portions of the airs which the volume contains. In order, however, to secure our arrangements from grammatical errors, or other glaring defects, I have, in most instances,

submitted them to the correction of my friend Dr. Smith, Professor of Music in the University of Dublin, and he has given me the aid of his deep scientific musical knowledge, with a zeal and warmth which entitle him to my most grateful acknowledgments.

Yet—as in matters of taste the judgment is usually more influenced by accidental associations, than by the æsthetic sense of the intrinsic beauty which may be inherent in the objects subjected to it—I am far from indulging the expectation that the general estimate formed of the worth of the airs in the present volume will be at all as high as my own. The young Subaltern will, most probably, consider the last new galop or polka, to which—intoxicated with the charms of his fair partner—he has skipped or cantered round the ball-room, superior in beauty to the finest melodies of Rossini or Mozart. The thoughtless, impulsive Irishman, of a lower social grade, will prefer the airs of "Patrick's Day," or "Garryowen," to all the lively melodies of his country. The popular public singer has it in his power to make an air "the tune of the day," which, however high its merits, might have remained unknown but for his patronage. The people of every different race and country will not be persuaded that there is any national music in the world equal to their own, for it is expressive of their own musical sensations, and is associated with the songs and recollections of their youth. And thus the finest of our Irish melodies have obtained their just appreciation far less from any immediate estimate of their merits, than from their accidental union with the lyrics of Moore and others, which had taken a hold on the popular mind.

The airs presented to the public in this work have no such accidental associations, and no such interpreters of their meanings, to recommend them to general favour: and hence, they will have not only to encounter the prejudices of those who believe that all the Irish melodies worthy of preservation have been already collected—an opinion fostered in the public mind by Moore and Bunting—but the still greater danger of disappointing the expectations of those who believe that airs presented to their ears for the first time, and without words, should at once take possession of their feelings, and give as much delight as those which had been embalmed there by various extrinsic associations.

But, though it is only natural to conclude that, as the best melodies of every country would, at least generally, be the most popular, and, therefore, the first to present themselves to notice, and be appropriated by early collectors, those which remained to reward the industry of subsequent collectors—gleaners on an already reaped field—would be of an inferior quality, yet I cannot but indulge the belief that the airs in this work will, on the whole, be found to possess as great an amount of variety and excellence as belong to those which have preceded it, and that, should the support necessary to its completion be awarded to it, it will afford a valuable and enduring contribution to the store of simple pleasures necessary to minds of a refined and sensitive nature, and greatly add to the respect which Ireland has already obtained from the world from the beauty of her national music.

GEORGE PETRIE.

67, Rathmines Road,
1st May, 1855.

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NOTE.—*The numbers given refer to the tunes and not to the pages.*

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Yesterday morning as I walked alone ...	436
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III.

TUNES WITH IRISH TITLES.

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A ṫáiliuirín ir magaiḋ, ꝛc. 1517
A ṫéagair an fios duit nac gcoḋluiġimse oíḋċe 1117
Abair, a Ċumain, ġil! 1152
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An t-rean bean boċt 1204
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Ar ċeannrar Cluain-na-Meala, 7 Carraiġ-na-Riṁre 1477
Ar ċomnleaċ glar an ṗóġṁair 1181
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bí liom: bí! 1366
Ḃí mire lá a ḃul go Luimneaċ 1493
bíḃeann tú ṗaḃ' a-muiġ 1337
bíḃean tú i bṗaḃ a-muiġ 1485
Ḃíḃeap, lá bṗeáġ marġaiḃ, ṗíor ar ṗráiḃ Ṗoirt Láirge 1490
bláṫ na gcraoḃ 1131
bó, bó, bó na leaṫ-aiḃirce! 1293
baġairiḃ ṗurca 1577
bṗaé! ná póġ 1555
bríġiḃ an ċúil báin 1217
bríġiḃ inġean Ṡuiḃne báin 1074
bríġiḃ óg na gcumann 1307, 1308
bríṫe bṗéiḃín 1118
bṗúrcap 1272
buaċaillín áḃḃéil 1275
buaċaillín buíḃe 1228, 1258
buaċaillín ḃonn 1256
buaċaillín óg 1266

Cá p' ṗáġ tú ḃo bṗíṫe? A ṗean ḃuine ċroíḃe! 1190

TUNES

Cailín aġ buaint luaċra 1359
Cailín beag na luaċraḃ 1358
Cailín deas donn 1327, 1328
Cailín ḃuḃ 1320
Cailín ruaḃ gáeḃealaċ 1098
Cailleaċ a ṁarḃuiġir mé 1236
Cailleaċ an t-rúra 1363, 1364
Cailleaċa ó ċuaiḃ 1109
Caiṫilín ni Roḃaire, plúr na mban 1429, 1430
Caoíne 1316, 1317, 1470
Caoíne—do ċuaiḃ mé, a'r tu-ra .. 1176
Caoíne na rean-aoíre 1219
Capa ḃániġ 1441
Carraiġín an ṗárraiġ 1105
Carríḃeaċ bán; nó ḃuaċaill caol ḃuḃ 1269, *see* 1261
Caṫal mac Aoḃa 1201
Cé ḋíḃeaḃ Cormac úarail 1091
Cé ḋíreaḃ murṫaiġ rúḃ 1292
Ceann ḃuḃ ḃílir 1061, 1062, 1535
Ceapc agar coileaċ a ḃ'imṫiġ lé ċéile 1508, 1509
Ceir Corran 1124
Cé'n bealaċ a nḃeaċaiġ rí? 1216
Ceó ḃruíḃeaċra 1159
Cia ḋíḃeaḃ riúḃ Mairéaḃ ní h-Áille air maidin dia Máirt go moċ 1494
Cia in bealaċ a nḃeaċaiġ rí? 1215
Cill Ċair; no ban-ṫíġearna Ṫḃeaċ .. 1452
Cill ṁuire na gcrann 1338, 1339
Cli beag baile an ḃoreiġ; Mackey baile an tpléibe 1110
Cnoc gréine 1421
Coir na bríġḃe, ... 1167, 1169, 1251
Coir caoíḃ' an ċúain 1133
Coir caoíḃ leap' an ġaoṫa 1189
Coir ciar lair an gaoṫa 1409
Corraiḃ do ċora a Ṡeáiṁín 1096
Cóca mór rcrócaiġḃe 1350
Cremóna 1210
Croránaċt 1540
Cruimíneaċ crom 1552
Cúaille an ṗlé-Ráca .. 1254, *see* 1255
Cuirim-re ċuġat-ra an realḃán reóḃ .. 1172
Cuirrim-re ċuġat-ra an rcarḃán reóil 1545
Cúl na muice 1184
Cúṁaḃ Cóġain Ruaiḃ 1380
Cunnla 1334
Curraiġ Diarṁuiḃ do'n ċapall beag .. 1120

Da bṗáġainn-re an t-railċuaċ 1309
Dá bṗáġrainn-re Siobán 'r a cóṗra .. 1522
Dá gcarrfaíḃe bean canaraíḃe liomra .. 1480
Dá mbeaḃ lán páirce, 7c. 1523
Dá mbéiḃeaḃ mo ġráḃ-ra air lár do ċroíḃe-re 1103
Dá mbeinn-ri agur mo ġráḃ bán .. 1553
Déanraiḃ mé "cuilc" do'm ṗean "bríṫe" 1479
Dia beaċa do ṗláinte; a ṗáṗ-ṗir ċóir! Cuirim go lá céaḃ míle páilce póṁat 1143
"Dimġ-doṁġ di-ḃil-ium" 1407
Direarc Nuaḃain 1123

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Do b'fhéarr leigean dóib	1551
Do bíodar-ra lá breág ghréine, &c. ..	1525
Do chaitheadh 7 hurlur do connac mé ..	1439
Do cheannaig an Róistceach bó ar an aonach	1498
Do chuadar-ra a n-iar-thar, &c.	1506
Do fiúbal me Éire ó'n gcúan go céile ..	1078
Dómhnall mo mhian	1139
Dómhnall ua Duilleáin	1531
Dómhnall na gréine	1331
Dómhnall ó Briain	1148
Dómhnall ó gné	1330
Dómhnall óg	1332, 1333
Dómhnallín an chlúmhaigh	1382
Dromanna na mbán-chnoc	1353
Dromanaó na manla	1433, 1434
Duailín dubach	1536
Dub nó bán	1248
Dúna dána, dorcha, donn	1473
Dúnadán dorcha donn	1174
'Eadmonn an chnoic	1150
Eilig geal chúm	1414
Eirig air maidin ir gaib do capall ir bailig leat má fhéadair	1093
'Eirig sí a-baile, 7 abair nach pacainn-re léi	1440
Eógan cóir	1541
Fa fhaoch na coilleadh brice	1145
Fágamaoid púr mar atá sé	1130
Fágfhamoid púr mar atá sé	1319
Fan mar táir, a chlaidhe!	
Fead giolla na feirsige agur na cairte	1102
Feadaoil an fiolair	1424
Fiann óg, s.	1283
Gaineadh buide	1267
Gaimh buide	1268
Geanán buide .. 1456, *see* 1457,	1458
Geatín air crúd 1560,	1561
Gile beag lé m'anam tú	1151
Gimí chugcaimn éalúgud leat	1302
Giolla an biaimoir	1378
"Glin" a ainm	1387
Glugur an meadair	1250
Go d. cuigeann Murphy	1503
Gnáth geal mo chroide .. 1273, 1274,	1290
Gnáth i ran ól	1446
Gnáth mo chléib	1156
Gnáth mo chroide	1500
Gnáth mo chroide an "pisra" d'fhear ..	1193
Gnáth mo chroide-re	1483
Gnáth mo chroid-ra an "pisra" d'fhear	1192
Gnáth na lánamhan	1134
Gnáinne Máel	1455
Gneadach air an ngnáth ro ar mairg air a mbionn	1578
Grianán ban 'Eireann	1453
I dtúir an t-ramhra	1383
I Miltown a cúala mé an ceól ..	1072, 1073
Im bím bob-a-rá, r'ór' a mhíle gnáth! ..	1367
	1368, 1369
"Imbó agur umbó"	1202
Ingean Saidh ó'n mbáinreach ..	1386, 1471
Ingean Seáin uí Catharaig	1543
Intrinn ó luthra lathra	1175
Ir aibinn do(r) na héinímh	1451
Ir air maidin dom dhia Dúain ..	1165, 1166
Ir beag liom a rpéir	1342
Ir buachaill bó 7 caorach	1346
Ir buachaillín beag óg mé a thug mór-ghean do "Nelli" bán	1399
Ir búachaillín óg, &c.	1507
Ir buachaillín óg mé, gan ór, gan chuid ..	1263
Ir cailín beag óg mé 1137,	1484
Ir duine mé a fiúbal a lán	1312
Ir é ro an ramhrach chiocraid go haorach	1186
Ir fada ó gheall tú éalughach liom	1242
Ir fada liom féin go ndéanann cuile do'n tráig	1128
Ir gan áird mé gan máthair	1280
Ir gorta chugut-ra	1246
Ir í mo leanb (Caoine)	1097
Ir inghean eighre mé gan "dobht"	1565
Ir iomadha yeoman malluighthe do chuill a dóghadh	1519
Ir maith an duine thú 1233,	1234
Ir maith é an fíon 1527,	1528
Ir peal úd dom ar briathraib	1183
Ir truagh mar' chonarc mé aon bean a-fiadh 1397,	1398
Ir truagh mé, gan mo ghnáth	1111
Ir truagh mé! i Saranaigh 1178,	1179
Jack an cuí, leat?	1422
Lá fheil' Pádraic; nó postpheacht ..	1303
Lá lé Pádraic briora	1497
Laoidh na Sighe	1188
Leaba cluimh 'r corrdaidhe	1336
Lomon, 7 caoine	1470
Luach mo leathsine	1544
Luimneach (Limerick)	1539
Lúra, lúra, nó dá lúra	1474
Má ir maith leat	1499
Mablaó ní Dhonnalain	1365
Maidin aoibinn coir thaoidh' an ghleanna	1448, 1449
Maidin cheó n-uair a d'eirigear ..	1511, 1512
Maidin cheódach nuair d'éirigear ..	1513
Maighdean ag rgaradh lé na gnáth ..	1075
Mail leó léró	1475
Máire an Bharrantha	1435
Máire an chúil finn	1170
Máire buidhéar	1354
Máire dear	1163
Máire na mbán-ghlac	1349
Máire nígh hEidhin	1542
Mala an Tuho!	1141
Mála buide	1391

TUNES

Mallí bán 1171
Maṙéaḋ níḟ Ḋubaṙtaḋ 1083
Mhic ó! mo ḟṙáḋ 1546
Mo ḃṙón ḟan mire 'ran ṙṙéir-bean! .. 1195
Mo ċailín ḋeaṙ ṙúaḋ 1325
Mo ċailín ḋonn ḋeaṙ a'ṙ mire aḟ ól .. 1070
Mo ċailín ṙúaḋ 1322
Mo ċṙeaċ a'ṙ mo ṓíaċaiṙ 1575, 1576
Mo ċṙeaċ 'ṙ mo ṓiċ, 'ṙ aṙ cloíḟṫe an ḟalaṙ an ḟṙáḋ 1573
Mo ċṙeaċ iṙ mo léan ḟan Kitty aḟuṙ mé 1574
Mo ḟṙáḋ bán am' ċṙeíḟean a'ṙ céile ḋá luaḋ leiṙ 1095
Mo ḟṙáḋ! mo ċeaṙc! 1161
Mo ḟṙáḋ! naċ ḟeáṙṙ(a) ḋúmn ḟuiṙeaċ-ṫam 1442
Mo ṙṫóiṙín ó Mhuṙċaíḋe 1090
Maṙaoḋ ḋeaṙ níḟ Ḋúḃḋa 1351, 1352
Molli ḃṙeáḟ Núḟenṫ 1433, 1434
Móṙ ċlúana 1562
Móṙ mḟean Ċaiḋḟ óiḟ 1108
Móṙ, ní ḃeaḟ 1150
Múiṙnín ḟeal mo ċṙoíḋe 1104
Múiṙnín óiḟe 1370
Muṙnín na ḟṙúaiḟe ḋonn-ḃuíḋ! 1306
"Muṙṫi" óḟ 1406

Na ḟaṁna ḟeala ḃána 1153, 1154
Ná ṙṙóiċ mo léime 1423
Naċ mire an ceann ċinniḋ 1198
Néiṙinn 1533
Nelli, laoḟ mo ċroíḋe 1106
Ní'l aḟam 'ṙ an ṙaoḟal 1420
Ní ólṙiḋ mé ní aṙ mó eiṙ na bóḋ' ṙaiḟ ṙeo Ślioḟ 1220, 1221, 1222
Ní 'ṙ ḟaḃ ṙé ḃ'Cóċaill 1418
Ní 'l mé aiṙ an mbaile ṙeo aċṫ bliaḋain aḟuṙ ṫṙí lá 1400
Nóṙa an Ċoṙiṫ 1122
N-uaiṙ a bíḋeaṙ i ḃṫúṙ m'óiḟe 1526
Nuaiṙ a ḃ'eiṙiḟ an ċaile aiṙ maiḋin 1432, 1581
Nuaiṙ a ċeiḟimṙe féin ḟo ḋṫí an ṫ-aonaċ 1340

O Ḋia ṙú, a Ṡeáḟaim! .. 1445, *see* 1162
'O ní ṗuaiṙ me ḃlúiṙe piṙe 1395
'O! mo ċailín; ḃ'imċiḟ ṙí! .. 1213, 1214
'O Ṗeḟḟi an ċúil ḃáin 1357
'O ṙa a ċumainn ḟil 1301
'O ṙo! 'ṙé ḋo ḃeaċa a ḃaile 1425
'Oċ! a ḃean a' ṫíḟe! 1504
'Oċ! óċ on! mo ḃṙón a'ṙ mo mhilleaḋ 1295, 1296
'Oċ ón! a ċuiḋ an ṫ-ṙaoíḟil 1177
'Oḟánaiḟ an ċúil ḋualaiḟ! .. 1572, *see* 1571
'Oṙán an uiḟ .. .. .. 1162, *see* 1445
'Oṙán Ċaiṙleáin na hacáiḃe 1297

Ṗéaṙla an ḃóṫaiṙ ḃuíḋe 1402
Ṗéaṙla an ḃṙollaiḟ ḃáin 1580
Ṗéaṙla an ċúil ċṙaoḃaiḟ 1401
Ṗéaṙla an ċúil óṁṙa 1403
Ṗéaṙla ḋeaṙ an ṫ-ṙléiḃe 1355
Ṗéaṙla ḋeaṙ an ṫṙléiḃ' ḃáin 1114
Ṗéaṙla ḋeaṙ ó'n ṫṙliaḃ ḃán 1113
Ṗíce an ṫ-ṙúḟṙa 1310
Ṗilib an ċeó 1408
Ṗiṙ aiṙ an ṙaṙṫa 1356
Ṗiṙ ṗluṙ 1084
Plúṙíṙín na mban ḋonn óḟ 1495
Poll Ceáṙnuiṫ 1129

Raca bṙeáḟ mo ċinn 1082
Raċaḋ-ṙa ṙá'n ṙlíaḃ; nó i n-aḋaṙca na ḃṙíaḋ 1305
Raḋaiṙe inn úaiḟniṙ 1443
Róiṙín ḋuḃ 1240, 1241
Róiṙ ḟeal ḋuḃ 1180
Róṙa ḃṙeaċnaċ 1197

'S a mhúṙnín ḋíliṙ! 1538
'S a mhúṙnín ḋíliṙ! Iṙ ṫú mo leanḃ .. 1537
Saḟaiṙṫ ṫaṙ ṫeóṙaḋ 1089, 1247
"Saion" na ṙéaḋ 1141
Seṙaṫ Ṫúiṙeaċ Mhuiṙe 1205
Scilléaḋ ḋuḃ 1243, 1244, 1245
Seáḟan ḟaḃa 1223
'Sé an baile ṙeo ṫoḟaḋ na ḃṙoċ áiṫe .. 1086
Seán a ḃúṙca 1270, 1271
Seán buíḋe 1226
Seanḋuine cam 1225
Seán ḟaḃa 1224
Séiḋ, a ḃean ḃoiċṫ! ⁊ bí ṙúḟaċ 1121
Seimn ṙuaṙ na ṙíoṙaíḋe 1185
Sibéil ni Ḋṙiain 1570
Síḟle a ḟṙáḋ 1343
Síḟle níḟ Ḟaiḋṙe 1548
Síḟle níḟ Ḟoṁna 1547
Síoṙ i meaṙḟ na ḟcoillṫe 1125
Siúḃail iṙ ṙaiḟ mo ċéile ḋom aiṙ eiṙiċimn ḃo ṙúmn 1173
Siúḃal a ḟṙáḋ 1347
Siúḋ oṙṫ, a mháċaiṙ mo ċéile! .. 1460, 1486
Slaimṫe Ríoḟ Ṗhilip 1428
Sláimṫe uiṙḟe 1187
Slán ⁊ beannaċṫ le buaḋaṙṫaiḃ an ṫ-ṙaoḟail 1461, 1462, 1463, 1478
Slán iomlán ḋo'n áiṫ a naḃaṙ 1558
Sléiḃṫe Ṗéḃlime 1362
Sliaḃ móṙ 1344, 1345
Sneaċṫa Cáṙḟa 1123
Spailpín! ṙúim! 1379
Sṫóiṙín mo ċroíḋe! 1417
Sṫóṙ mo ċroíḋe! 1149
Suaṙ lé m'mhaiḟḋean ṙuaṙ an ṙṫaiḋṙe .. 1304
Suḟṙa na ḟcaṙaḋ 1284, 1285
Suiḋ ann ṙo, a mhúiṙnín! láinn liom 1481, 1482
Súiṙṫe buíḋe 1554

Tá an ṫeime ḟan coiḟilṫ 1521
Tá boṫáinín aḟam-ṙa 1505
Tá cailín aṙ an ḃṙiaḋ 1502

TUNES

Tá cailín ar in mbaile seo d'ár' b'ainm di "Peg" 1469
Tá gleann air b̆ur ndeas i gcríċ Eib̆ir 1415
Tá gleann beag draíd̆eaċta 1524
Ta mba ora 1335
Tá mé (ag) cleaṁnas 1253
Tá mé caillte 1459
Tá mé i mo ċod̆lad̆ 1252
Tá mé i mo ċod̆lad̆ 'r ná d̆úirig mé .. 1277
Tá mé sáruig'; b'ḟeárr liom 'san ṁbaile 1136
Tá mo ġrád̆ air d̆aċ na sméara 1199
Tá 'na Lá 1411, 1412, 1413
Táilliúr an éad̆aiġ 1211
Táimse tinn 1393
Ṫáinig an Nata am' Láċair gan moill .. 1085

TUNES

Tamall d̆á rab̆as-sa 1436
Tar liom do'n aonaiġ 1147

Uair b̆eag roiṁ an lá 1079, 1080
Uaṁ Ríoġ 1119
Uċ! óċ on! arr an tannaire buíd̆e .. 1518
Uili-liú! mo ṁáilín 1230
Uil-le-liú! mo ṁáilín 1229
Uilliam mac "Peter" 1419
Una rúad̆ 1315

Henry! a ġrád̆! 1361
Huir-eó! mo leanb̆ 1464, 1465
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IV.

JIGS AND HOP JIGS.

Jigs.—96, 477, 920 to 977, 981, 982, 984, 1000, 1109, 1120, 1258, 1265. 1535.

Hop Jigs.—978, 979, 980, 1118, 1408.

V.

REELS.

352, 396, 397, 457, 458, 462, 484, 703, 884 to 891, 893 to 918.

VI.

MARCHES.

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VII.

CAOINES, LAMENTS, HYMNS, ETC.

438, 1018 to 1050, 1097, 1161, 1176, 1202, 1205, 1287, 1315, 1316, 1317, 1470.

VIII.

NURSE SONGS AND LULLABIES.

1002 to 1017. *See also* 1411, 1412, 1413, 1465.

IX.

PLANXTIES AND DANCES.

101, 499, 504, 588, 786, 870 to 883, 919, 1416, 1450.

X.

PLOUGH WHISTLES.

1051, 1052, 1053, 1054, 1055, 1102.

XI.

SPINNING AND WEAVING TUNES.

1172 to 1175, 1368, 1369, 1473 to 1475, 1545.

XII.

The following is a complete list of those tunes of which the place-sources are expressly indicated by PETRIE :—

AMERICA (North).—866.
ARMAGH CO.—384, 850.
ARRAN MORE.—273 to 281, 296, 299, 322, 323, 324, 327, 332, 335, 336, 371, 372, 374 to 379, 816 to 819, 1119, 1137, 1277.
ASKEATON.—1233.
BALLYORGAN.—914, 932, 1008.
BANNAGHER.—1038, 1196, 1267, 1268.
BELFAST.—863.
BELLAGHY.—698.
BENNADA GLENS.—651, 1029, 1197, 1199, 1200, 1268.
CAMBER (Parish of).—559.
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CAVAN.—507, 536, 561, 637, 638, 824, 844.
CLARE.—166 to 182, 448, 462, 723, 792, 871, 905 to 908, 940 to 944, 979, 984, 1003, 1173, 1219, 1304, 1318, 1366, 1367, 1404, 1542, 1545.
CLONAKILTY.—1167.
CONNAUGHT.—474 (?), 758, 909, 935 to 939, 995, 1109, 1327, 1328, 1535.
CONNEMARA.—910, 1107, 1549.
CORK.—300, 370, 396, 397, 468, 703, 704, 884, 885, 886, 895, 900 to 904, 918, 945, 946, 947, 1005, 1240, 1290.
DONEGAL CO.—365, 388, 512, 678, 808, 846, 1047, 1325.
DUBLIN.—183 to 186, 297, 328, 474 (?), 643, 682, 683, 755, 799, 1412.
DUNGIVEN.—438, 661, 790.
ERRIS.—383, 1223, 1224.
GALWAY (including the Claddagh).—304, 417, 421, 445, 645, 822, 951, 1040, 1050, 1437.
IVERK.—618, 853.
KERRY.—308 (?) 736, 738, 899, 956, 1103, 1232, 1405.
KILFINANE.—243, 555, 1141.
KILKENNY.—55, 190, 334, 772, 843, 852.
KILMALLOCK.—1165.
KILRUSH.—283, 473, 611, 1252, 1394 to 1397, 1427.
KING'S CO.—292, 604.
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LEITRIM.—603, 911, 952 to 955.
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MAN (Isle of).—717, 773.
MAYO.—201, 246, 380, 382, 494, 786, 794, 795, 950, 1019, 1105, 1123, 1125, 1126, 1177, 1185, 1198, 1225, 1269, 1568.
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MUNSTER.—208, 457, 458, 582, 813, 839, 875, 888 to 894, 896, 897, 920 to 925, 927 to 934, 982, 1032, 1116, 1204, 1212, 1217, 1258. 1265, 1295, 1408.
ROSCOMMON.—489, 1020.
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WATERFORD CO.—55, 215, 450, 696.
WEST MEATH.—769.
WESTPORT.—701.
WEXFORD.—659, 685, 777 to 785, 787.
WICKLOW.—859.

NOTE.

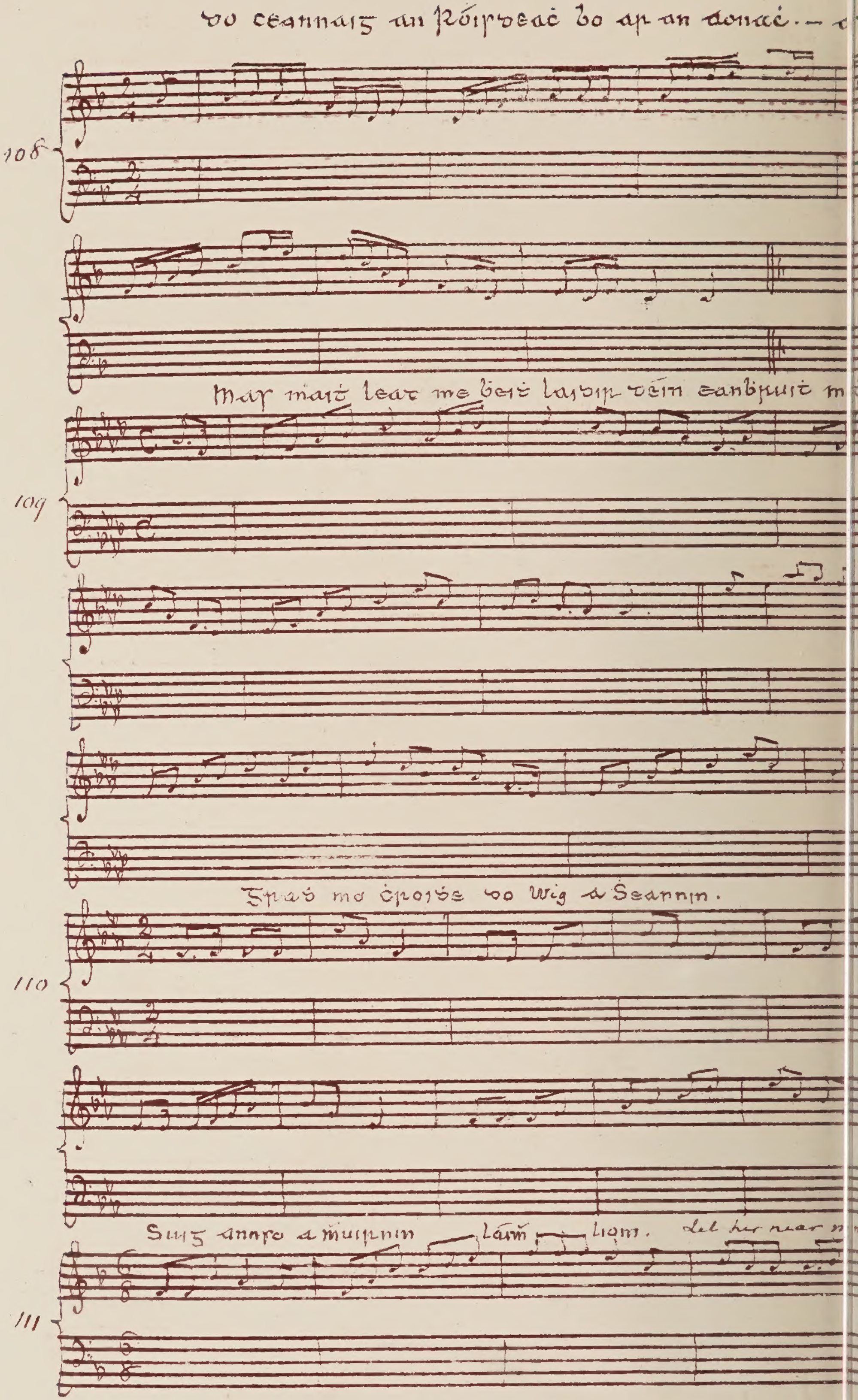
The foregoing tunes are contained in the Petrie manuscript, pp. 1 to 862. Besides these, there are scattered references, throughout the three volumes, to eighteen other pages (863—880). Of these no trace can now be found. They were probably made up principally of harmonized versions of tunes with Gaelic titles.

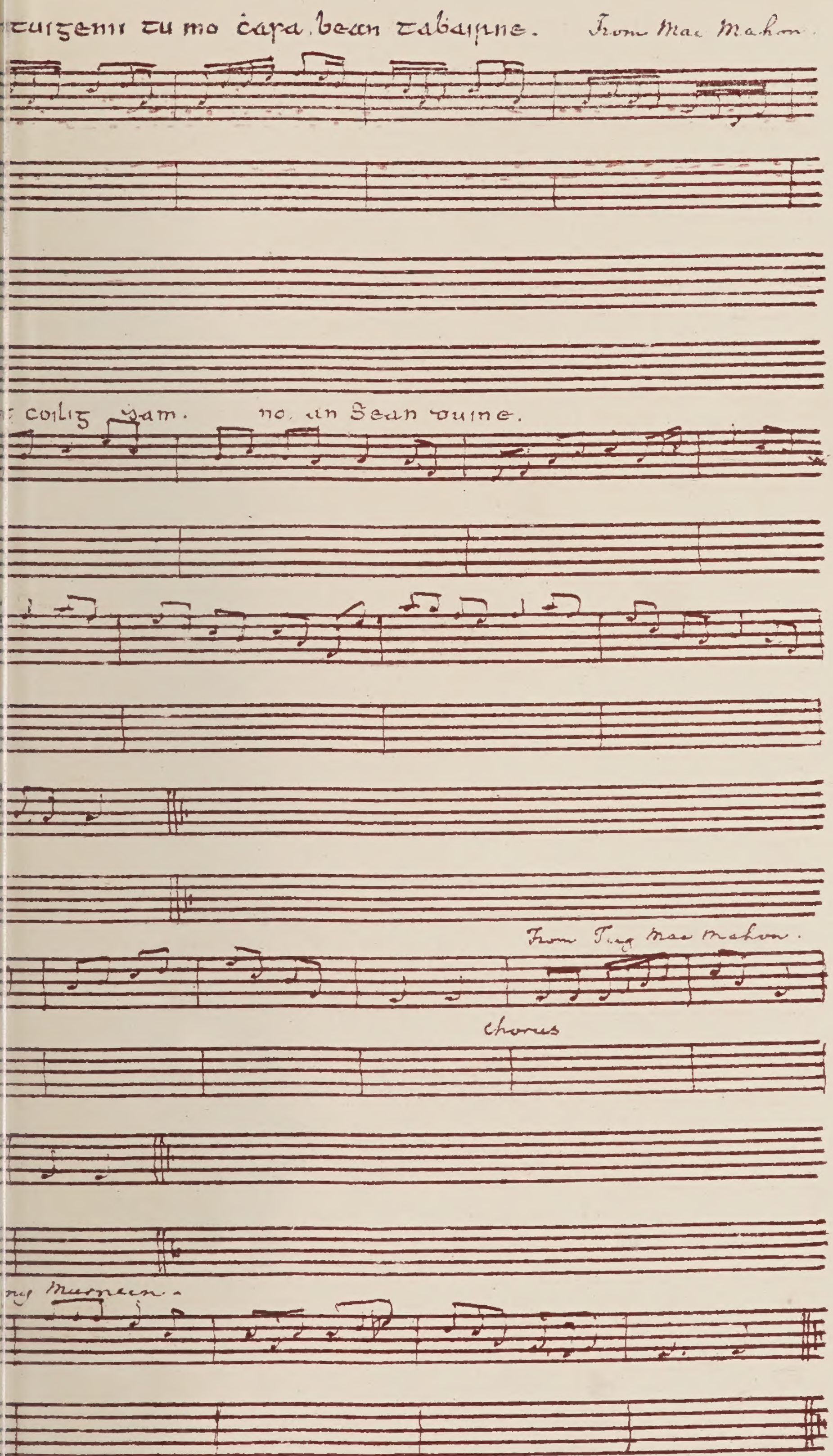
The total number of tunes contained in the Petrie manuscript is 2148, of which more than 500 are duplicates and slight variants.

In addition to the titles given above, one occurs on p. 741 ("Bring Biddy home,—Galway, 28th August, 1840") with a blank space where the tune should be.

ED.

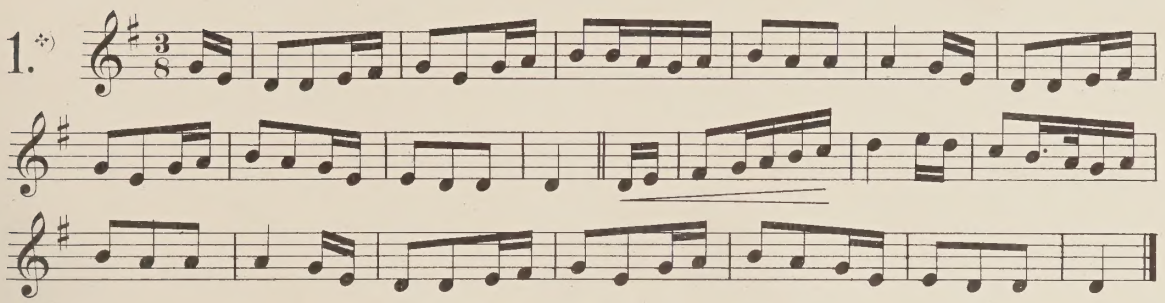
Facsimile
of Page 359, Vol. 2. of the
Petrie Manuscript.


do ceannaiġ an Róisdeaċ bo ar an aonaċ.—
108
Nar maiṫ leat me beiṫ laidir dein eanbruiṫ m
109
Grad mo ċroiḋe do Wig a Seannin.
110
Suig anaro a ṁuirnin Láiṁ liom.
Let her near m
111


tuigenn tu mo ċara bean tabairne.
From Mac Mahon.
coilig ġam.
no an Sean duine.
From Teig Mac Mahon.
Chorus
my Mavrneen.

The Petrie Collection of Irish Music.

1.*)



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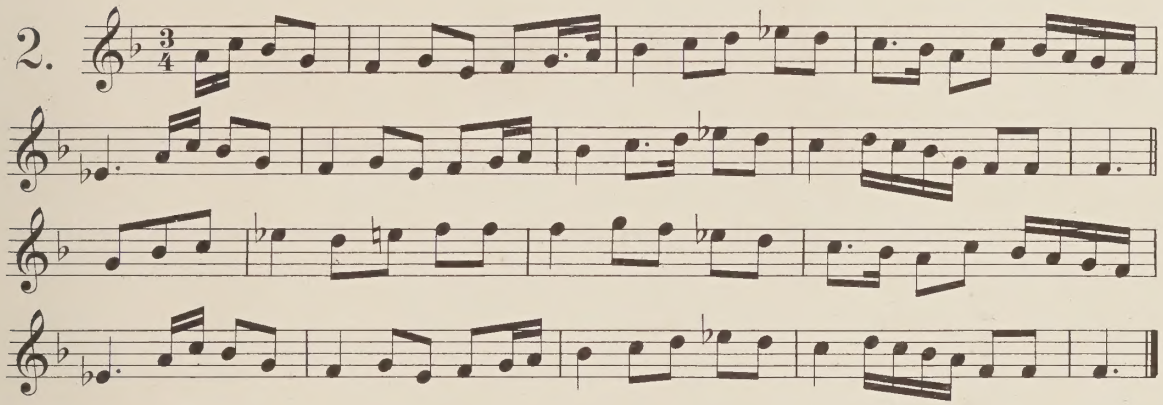

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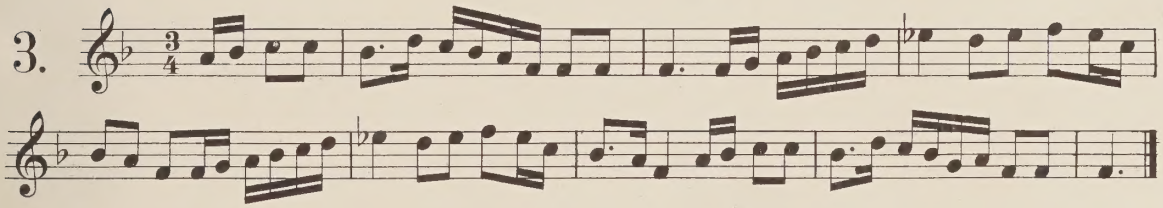

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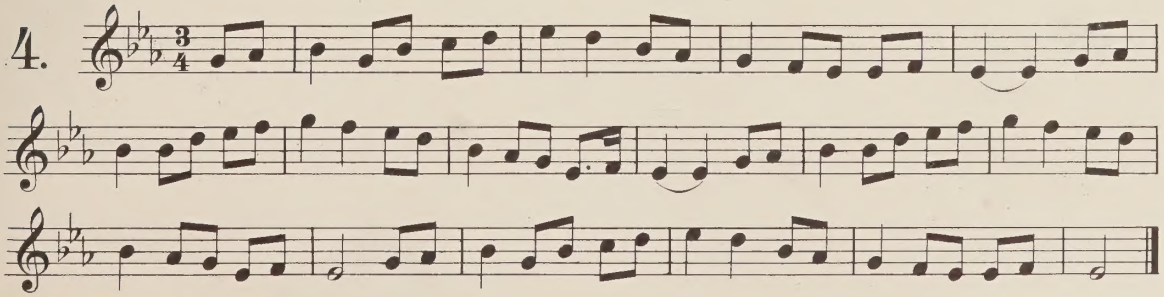

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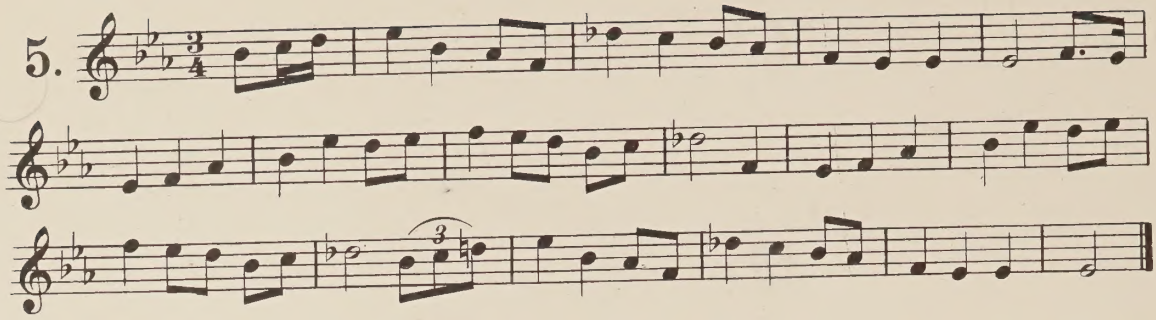
*)Airs without titles are so in the original, or are marked "Name unknown" or "anonymous."

5.



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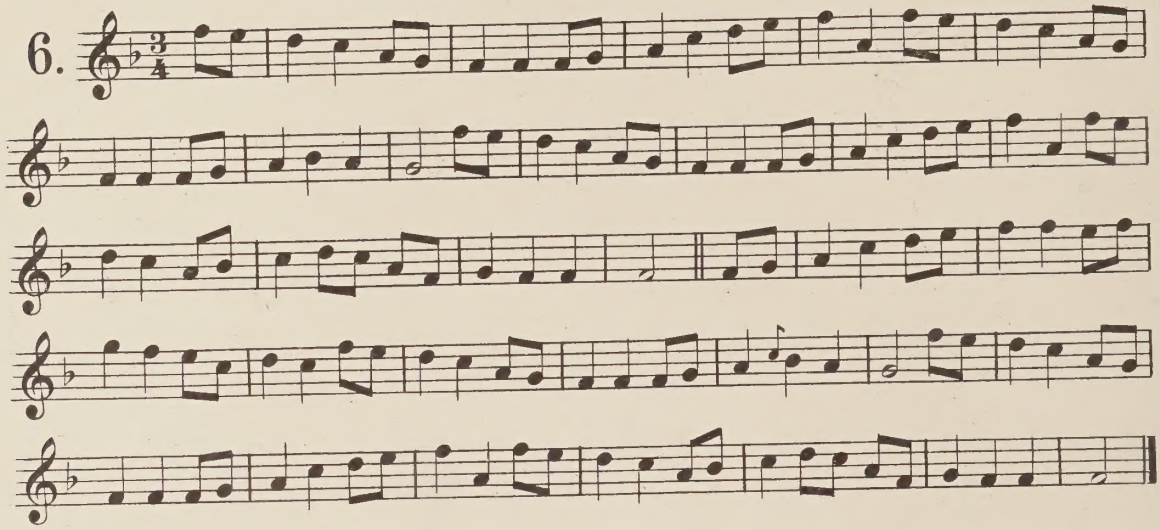

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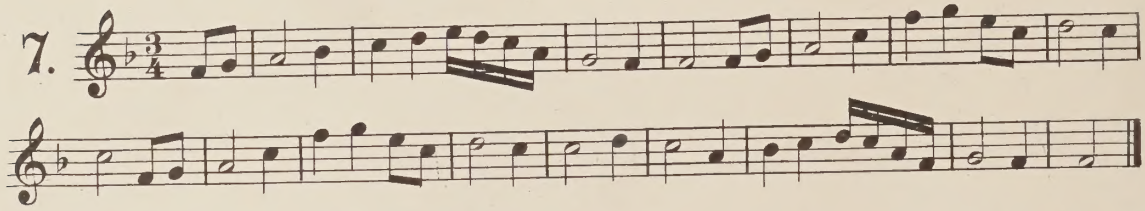

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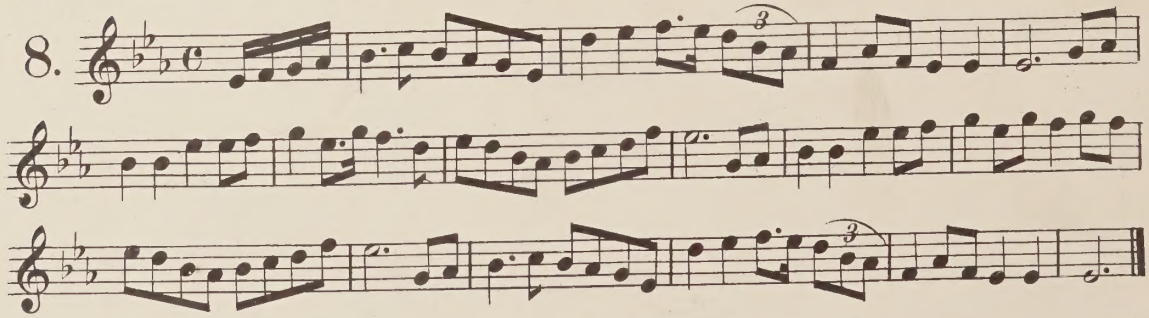

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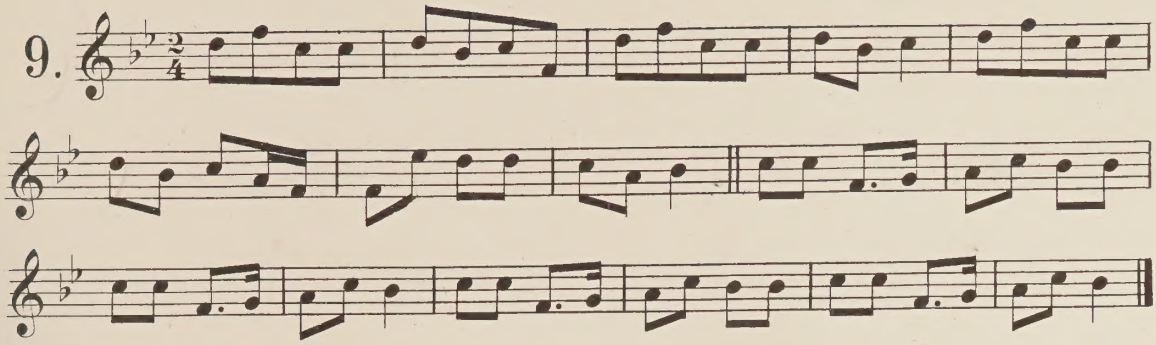

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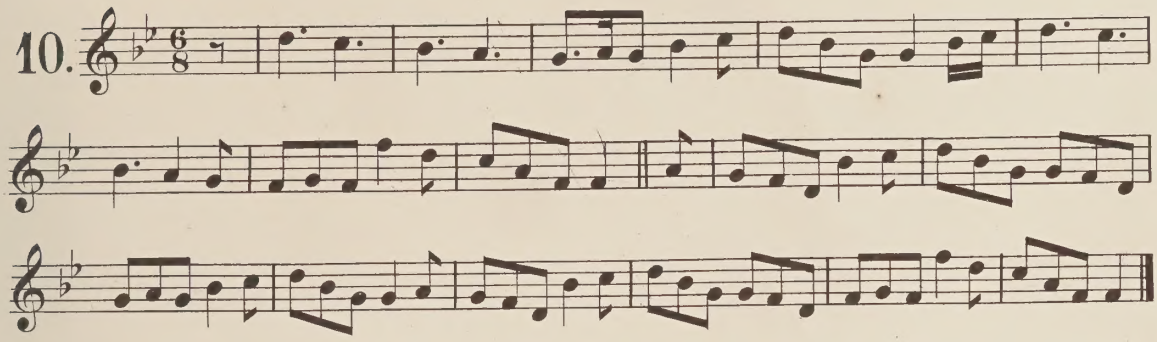
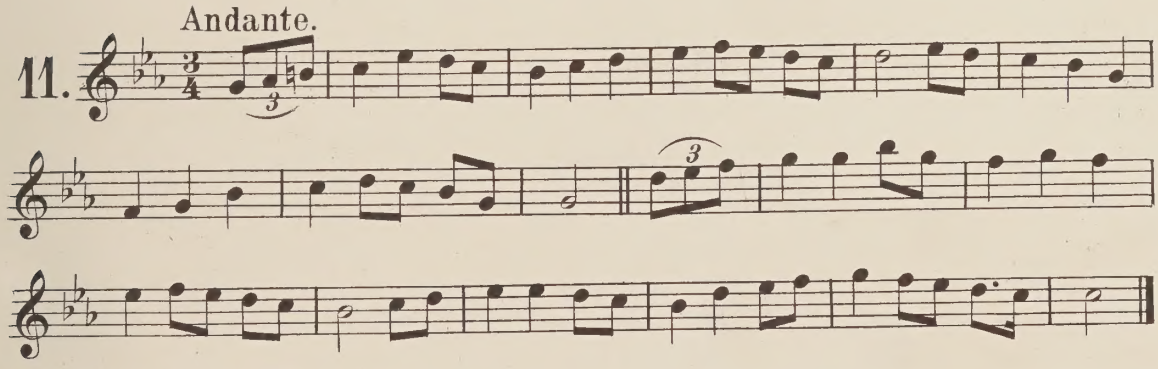


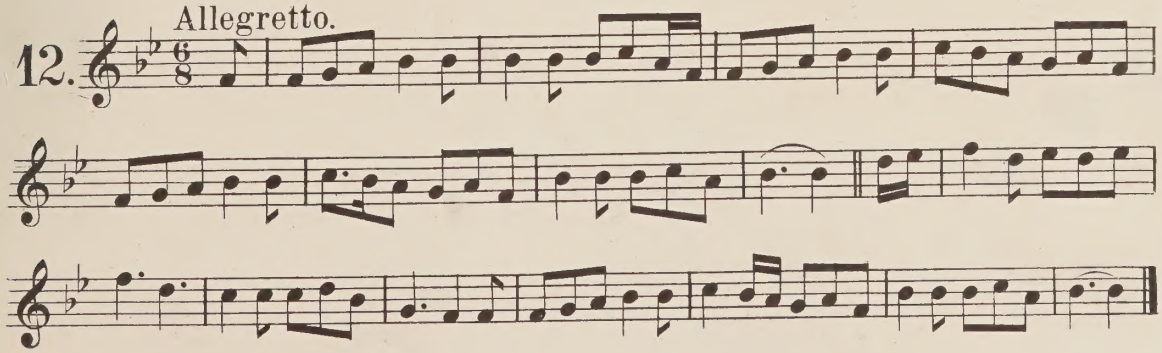
Andante.

11.

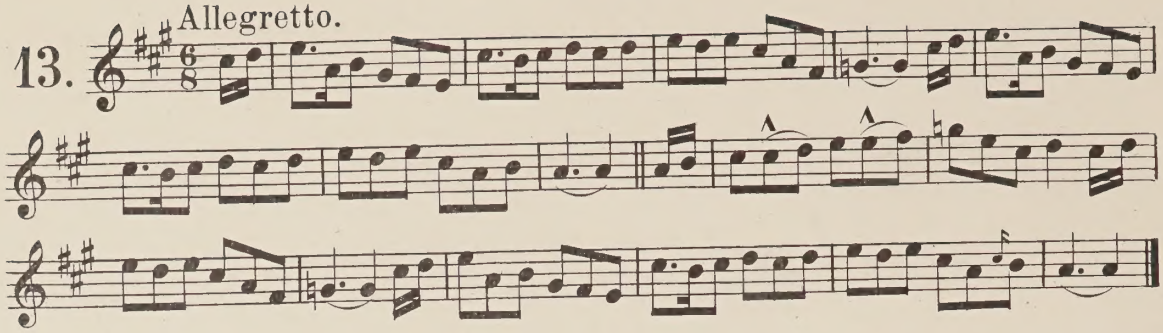


Allegretto.

12.



13. Allegretto.



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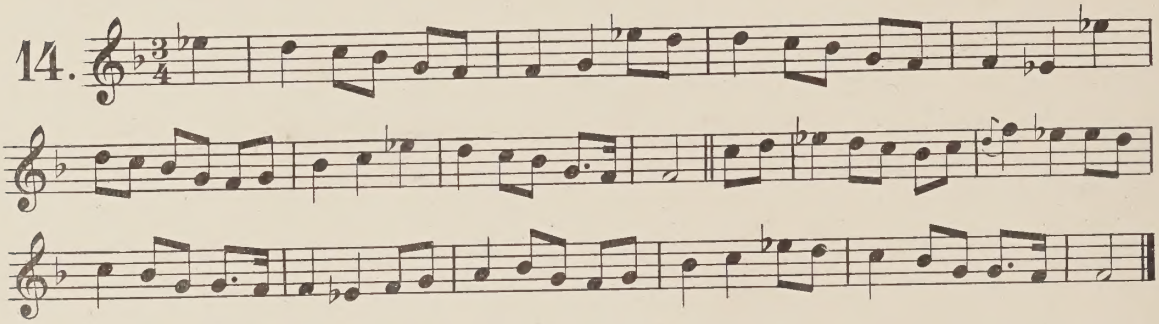
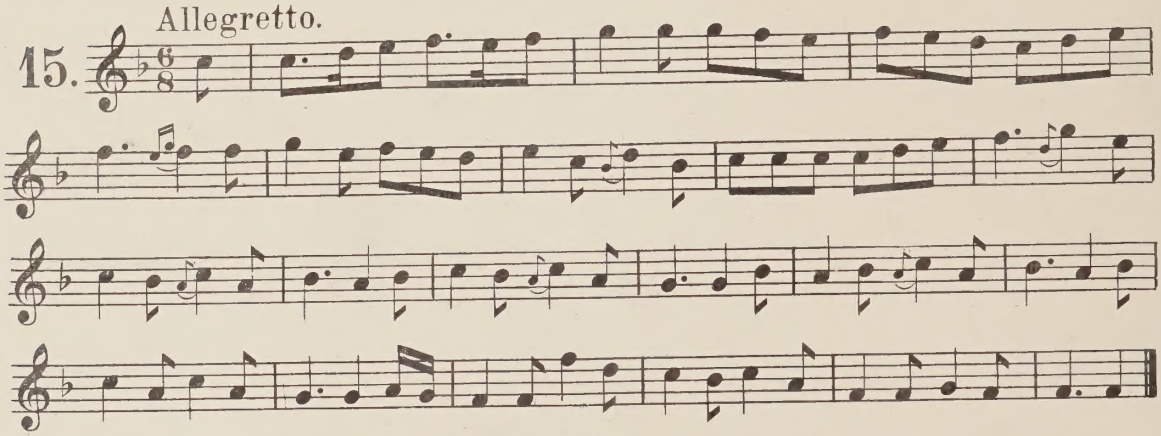
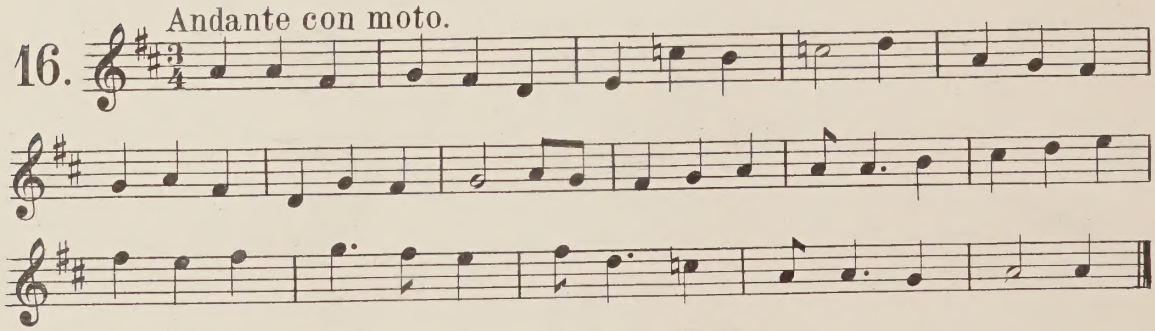


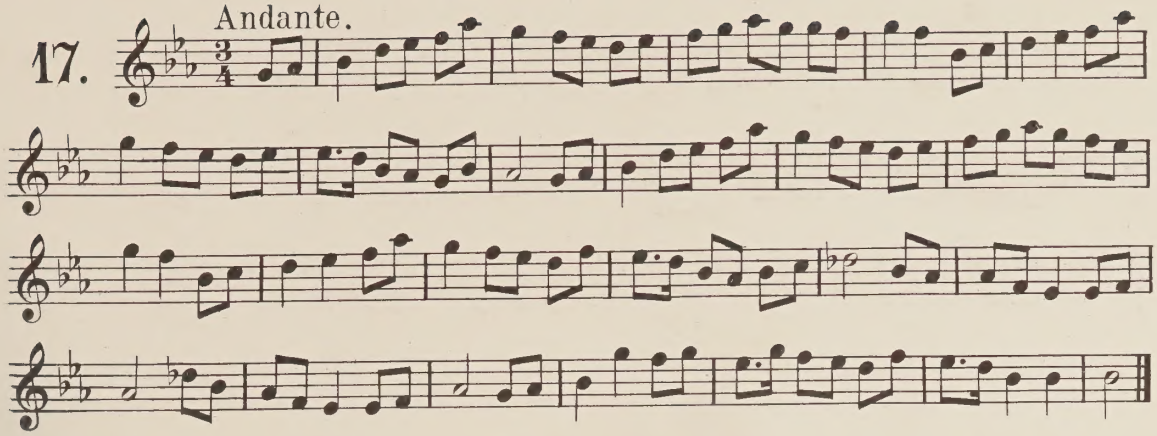
15. Allegretto.



16. Andante con moto.



17. Andante.



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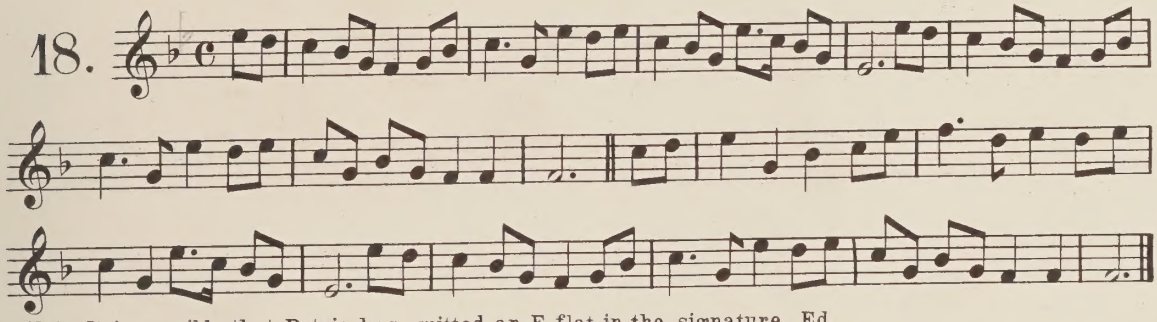
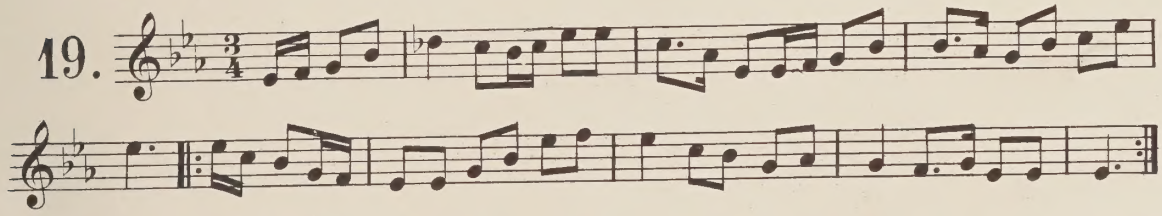


Note. It is possible that Petrie has omitted an E flat in the signature. Ed.

19.



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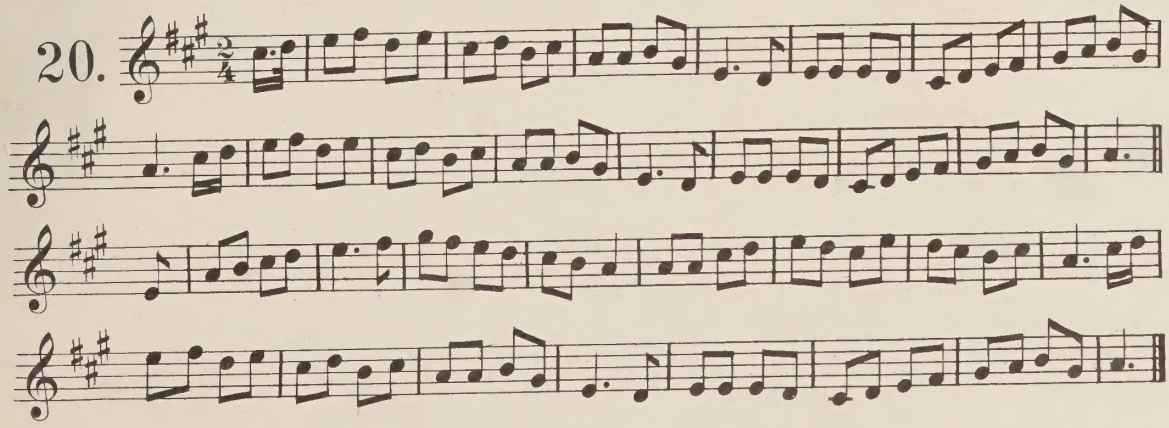

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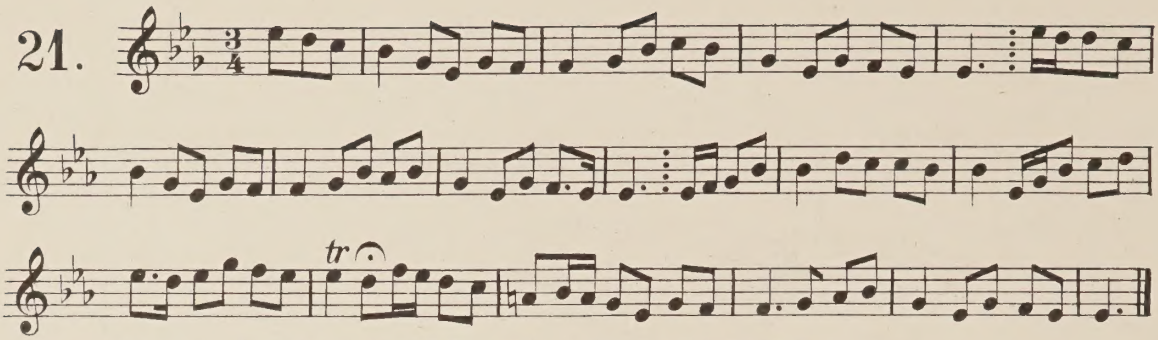
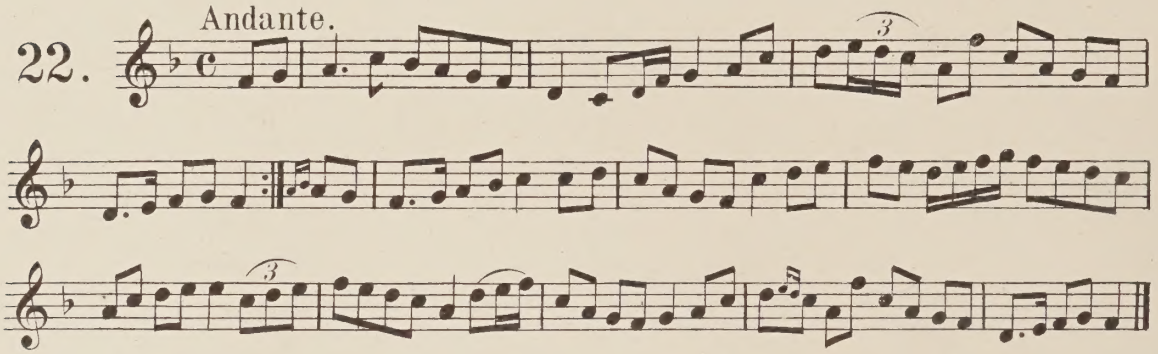


Note. Petrie writes "A charming air." The curious A natural is his. Ed.

22.



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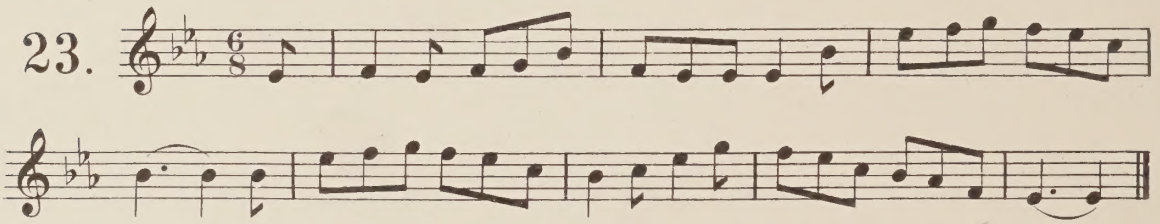

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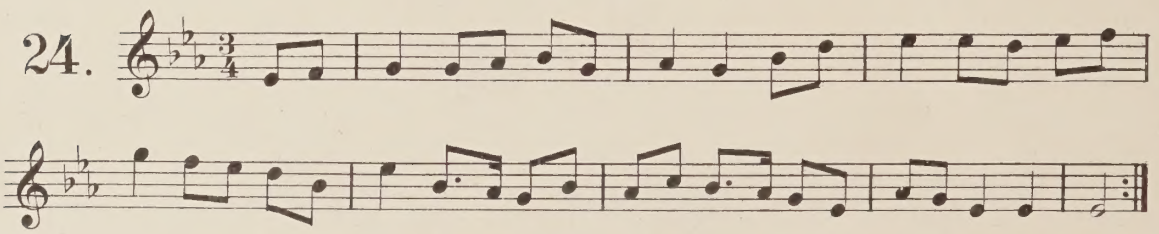

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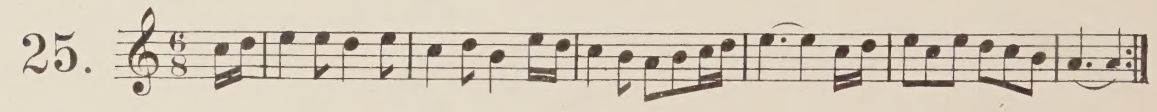
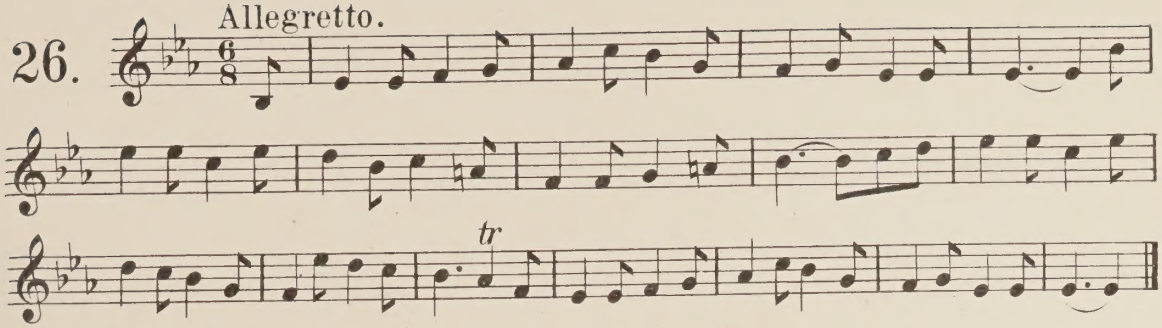
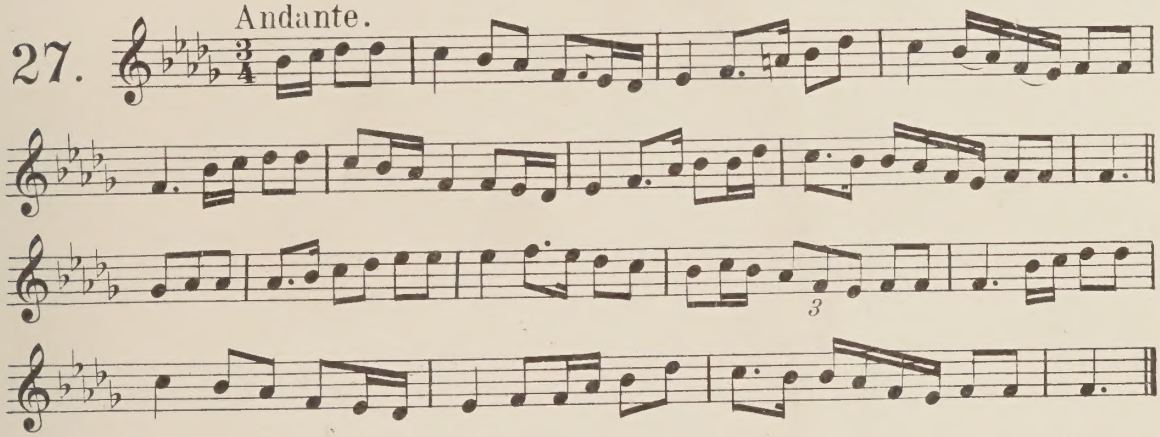


26. Allegretto.



27. Andante.



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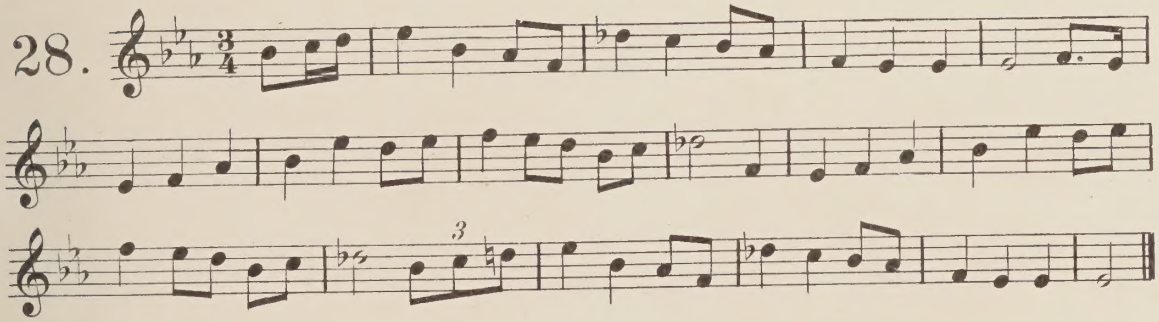
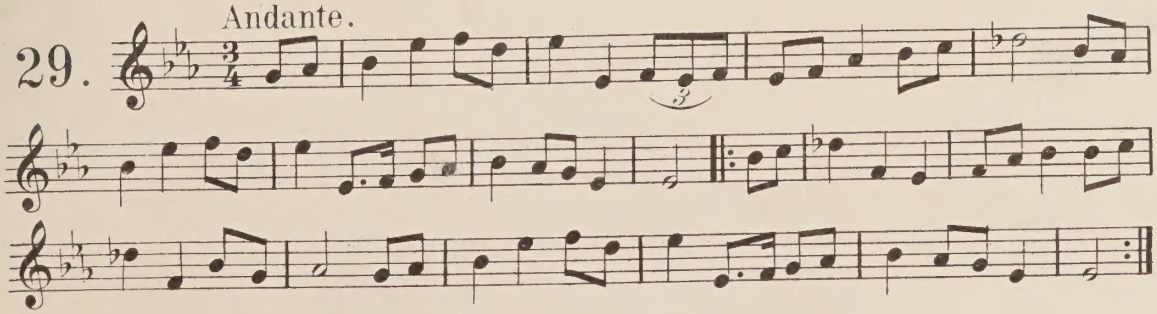


29. Andante.



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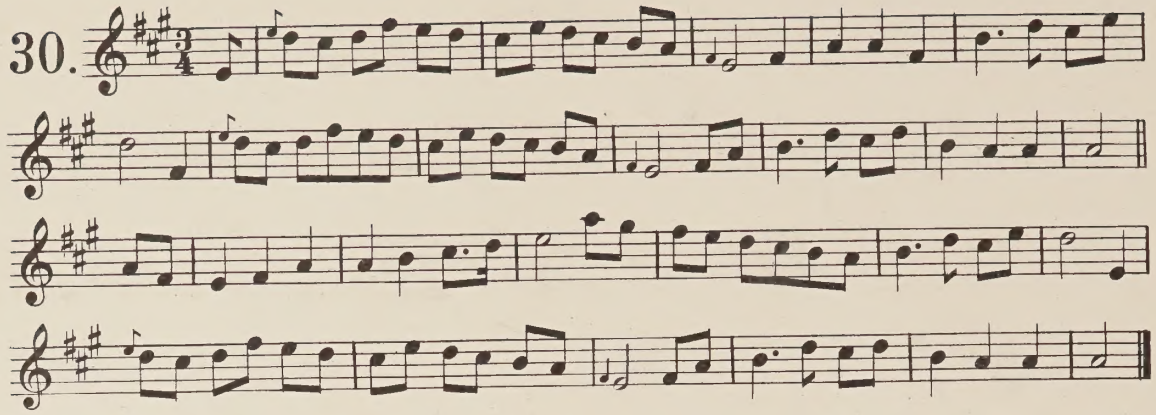

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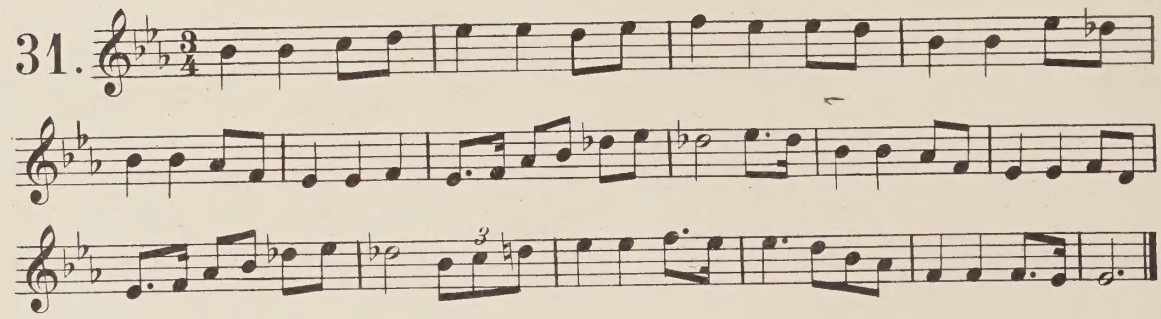

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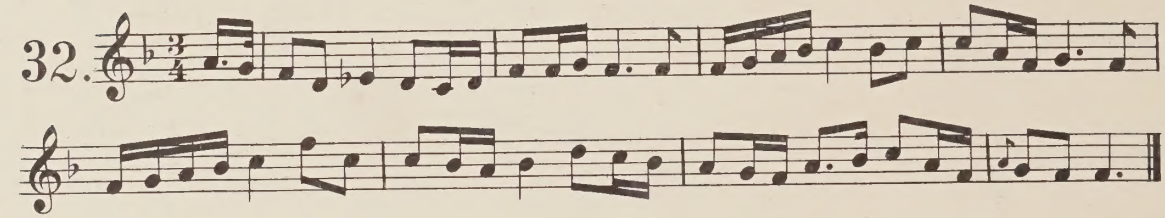

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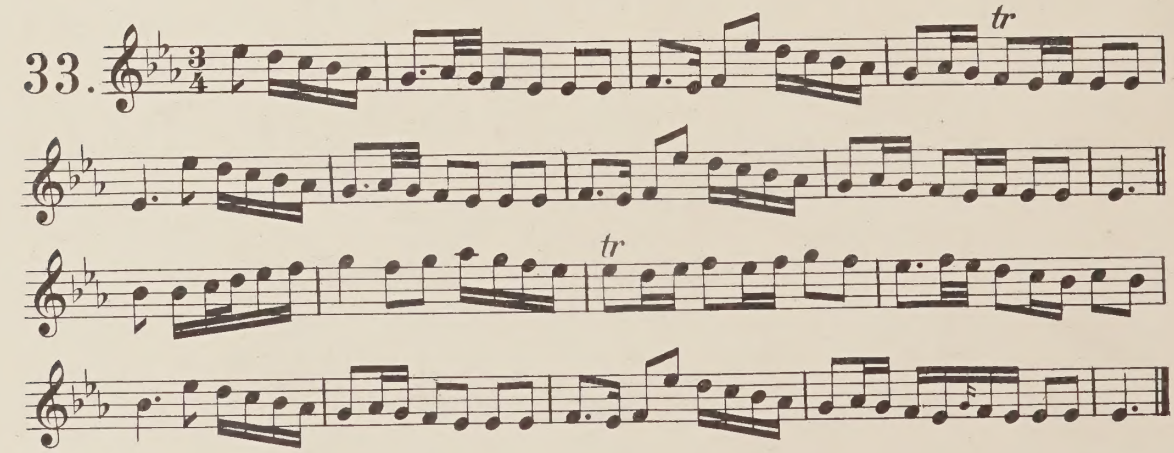

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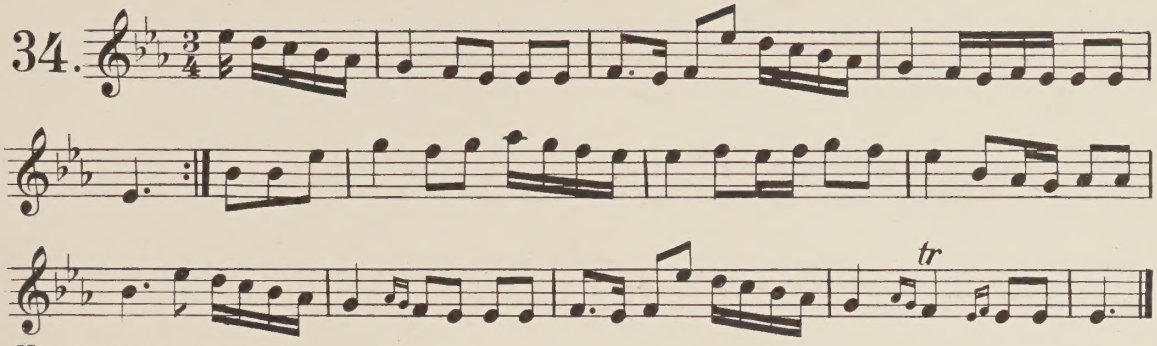
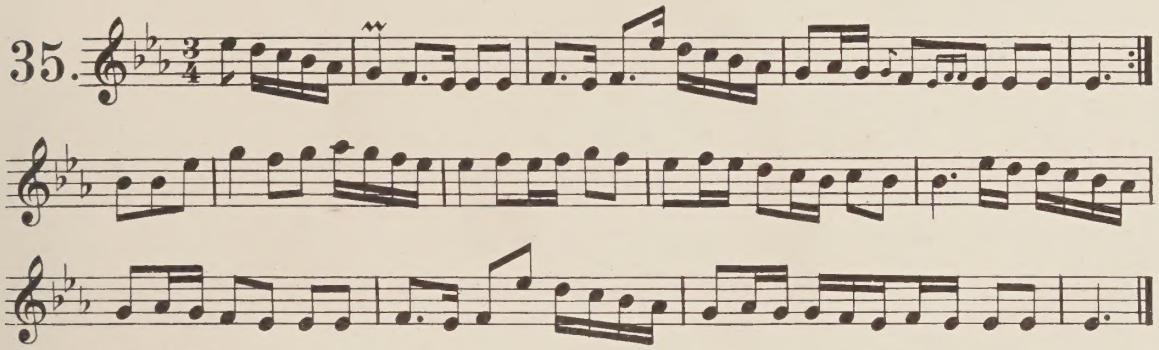


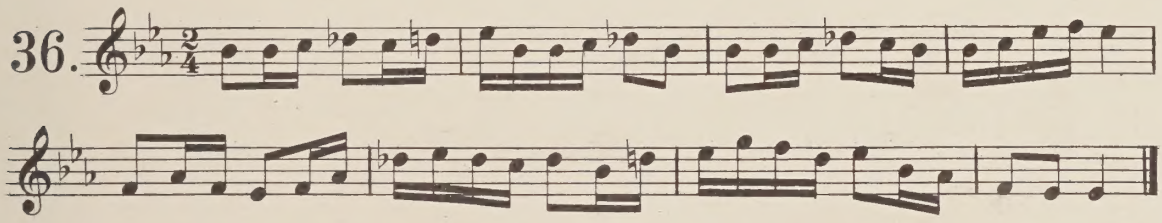
Note. Variant of Nº 33 Ed.

35.



Note. Variant Nº 33. Ed.

36.



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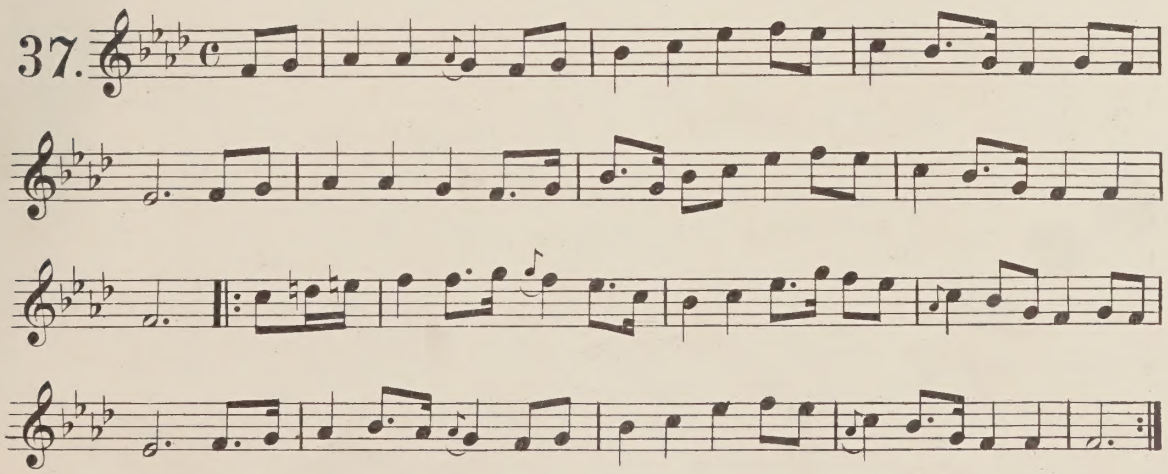
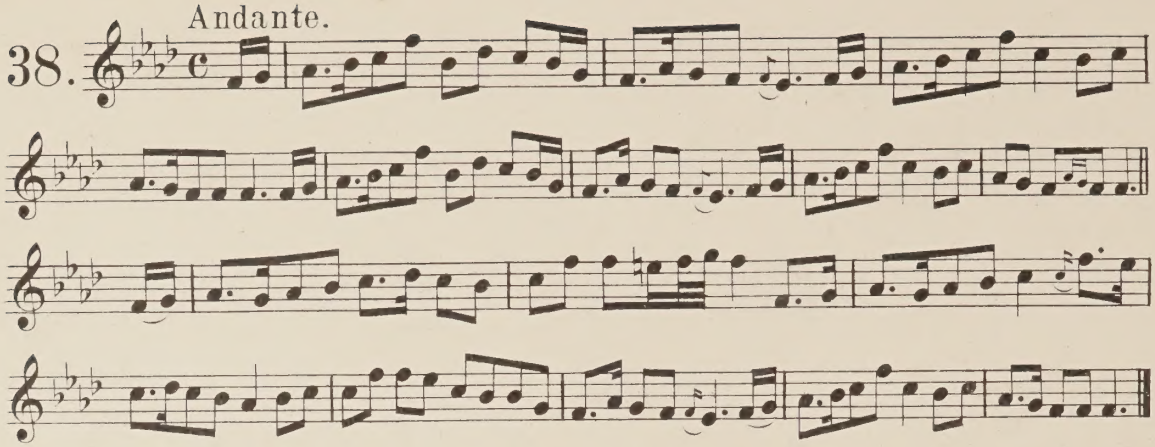


38. Andante.



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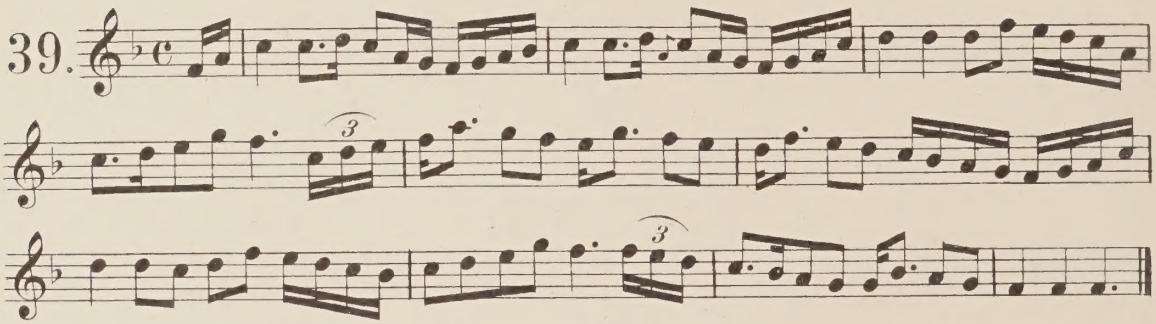
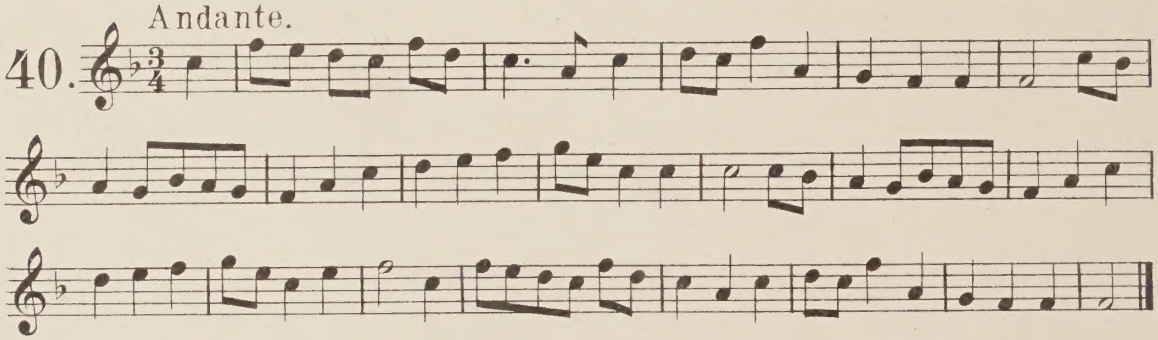
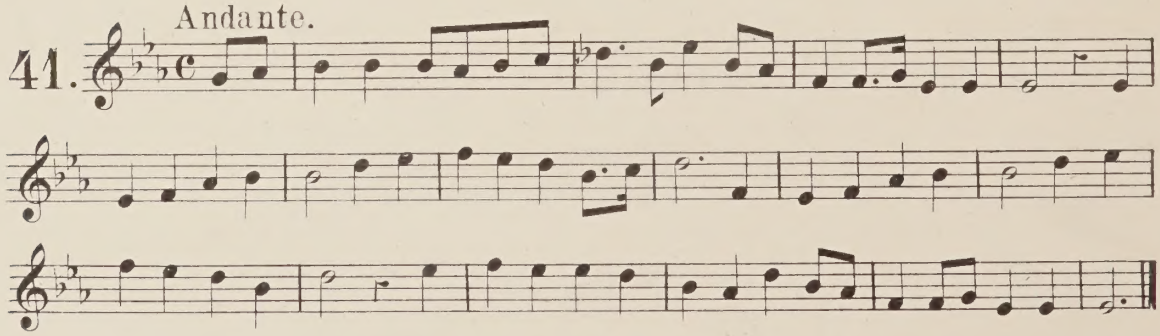


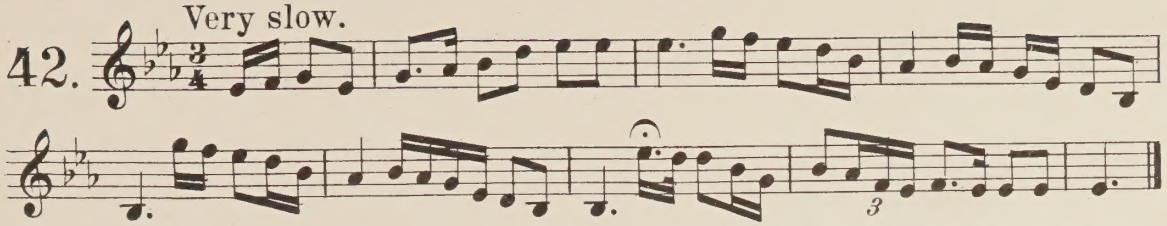
40. Andante.



41. Andante.



42. Very slow.



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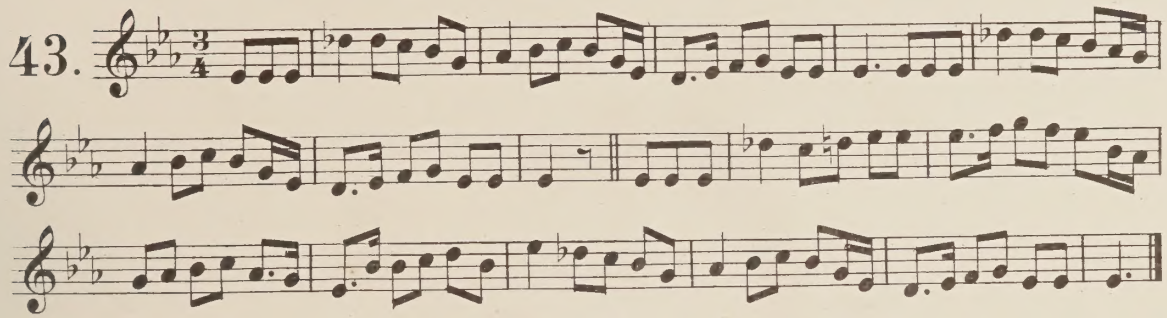

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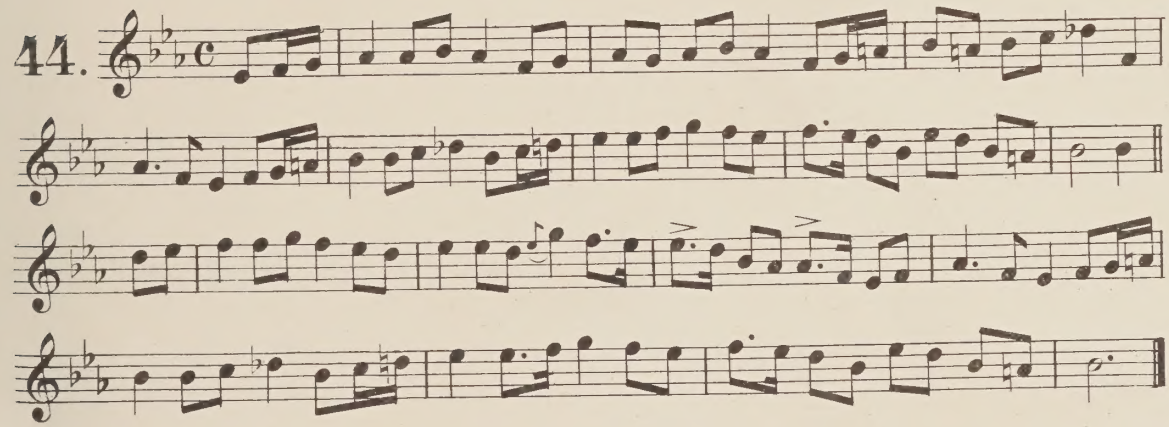

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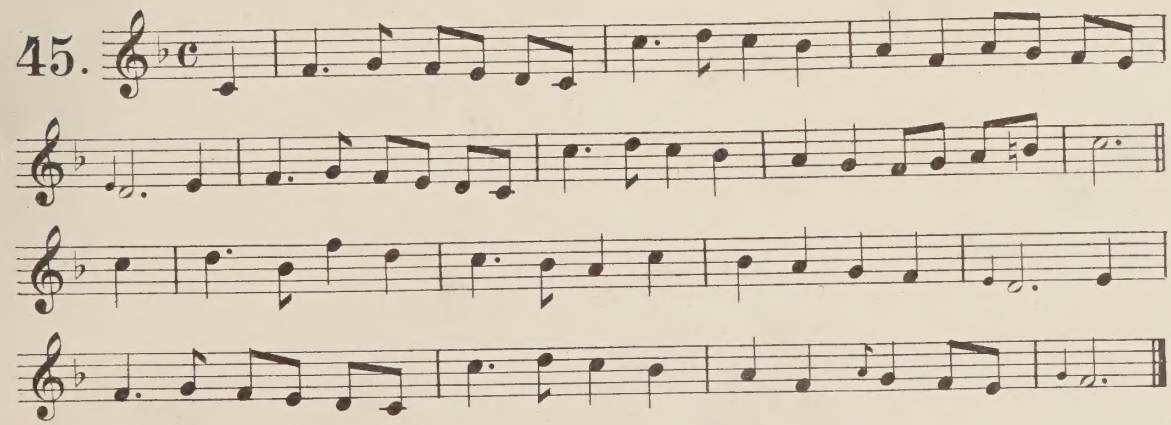

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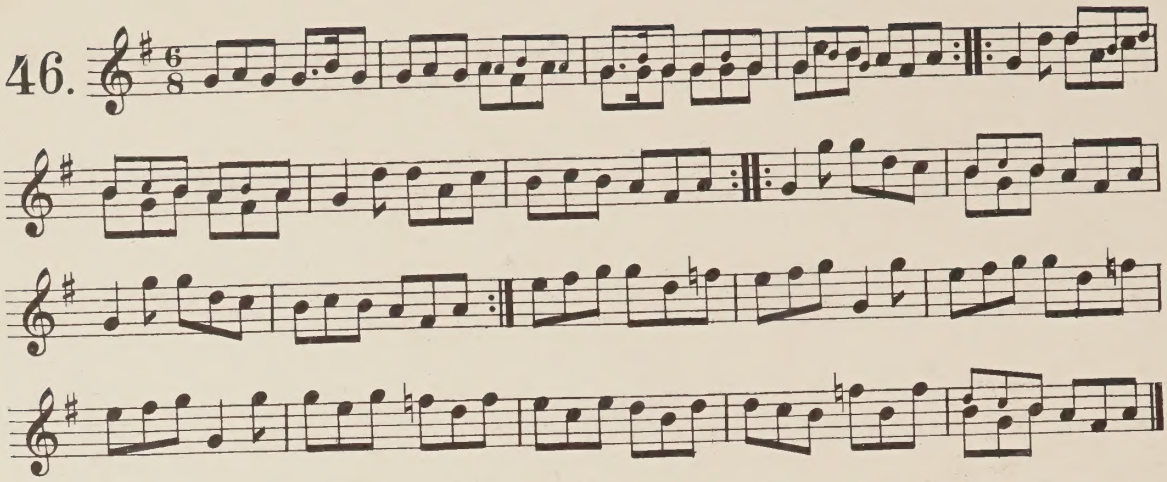

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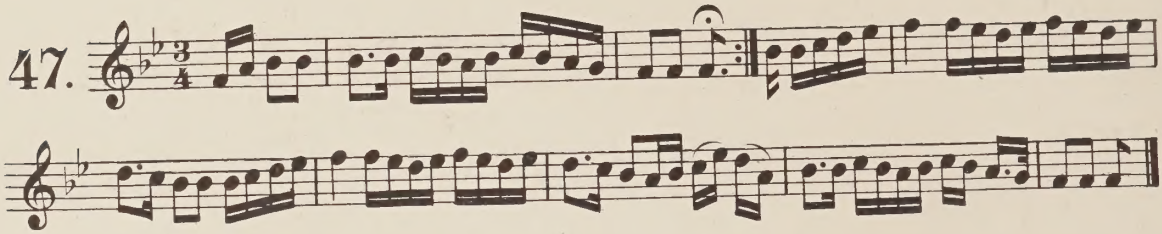
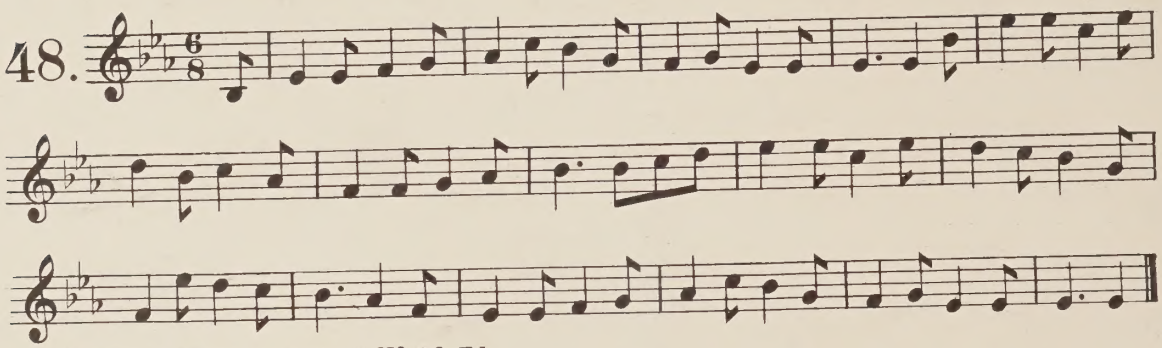
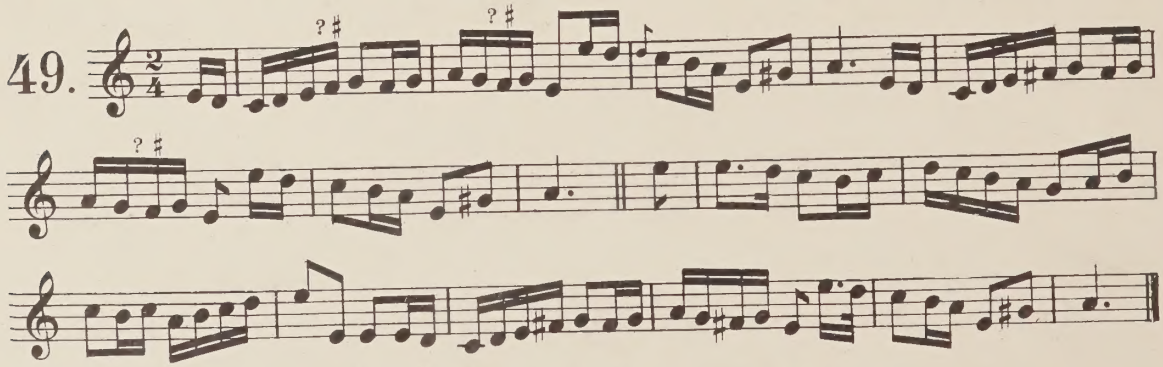


48.



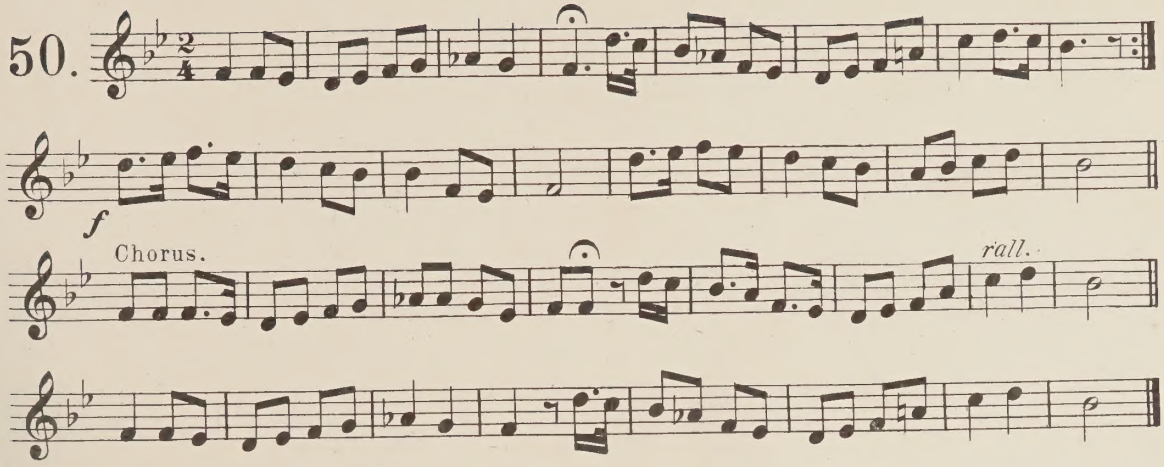
Note. A slight variant of Nº 26. Ed.

49.

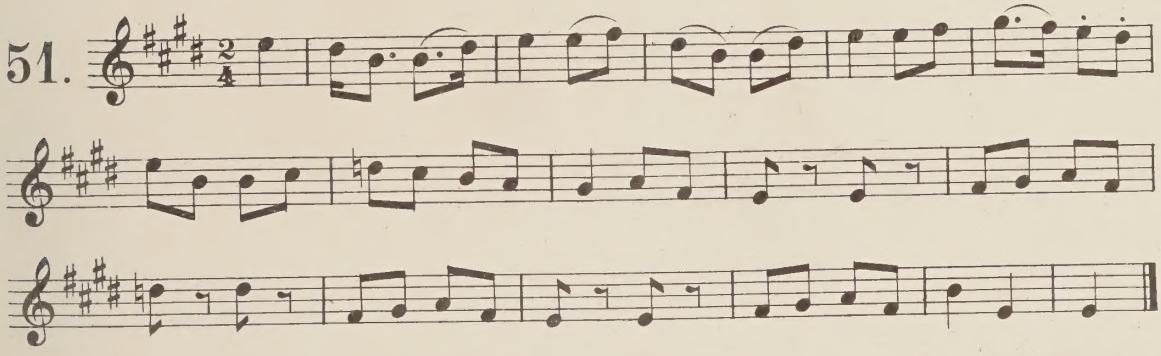


Note. These sharps are added in pencil. Ed.

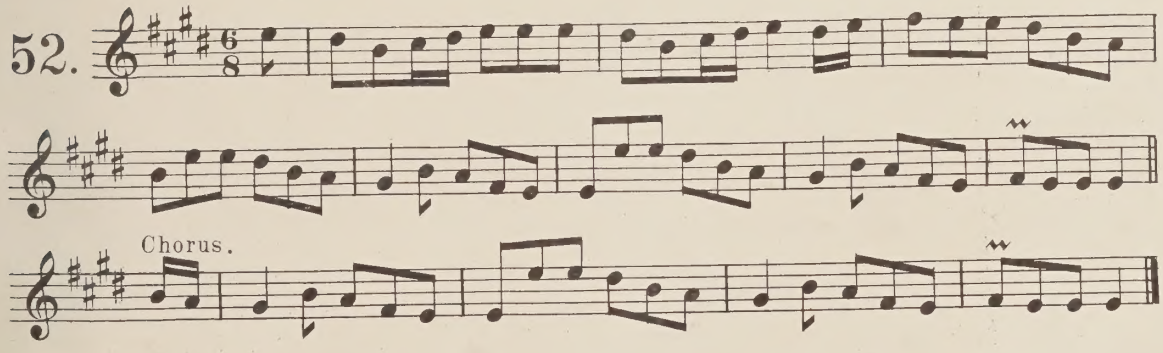
50.



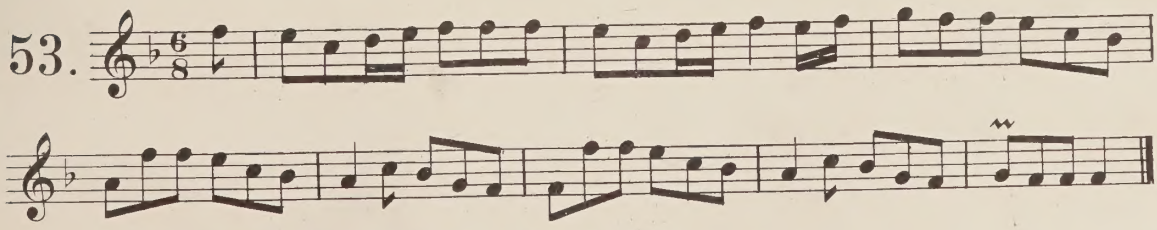
51.



52.

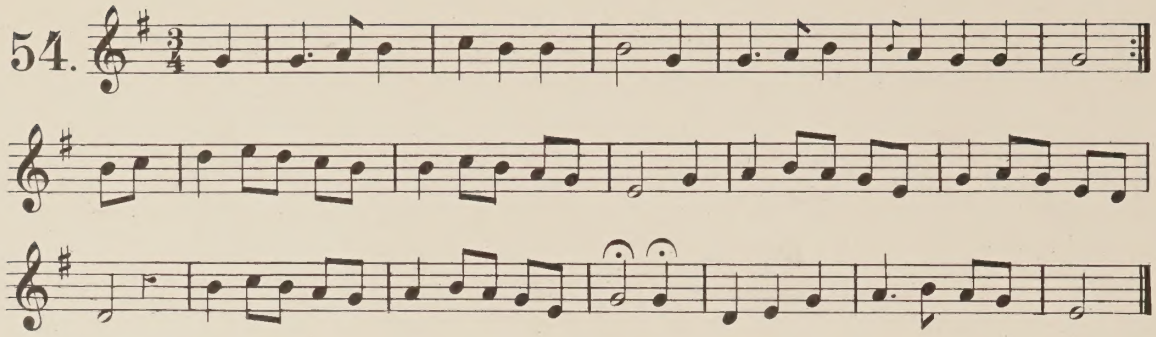


53.

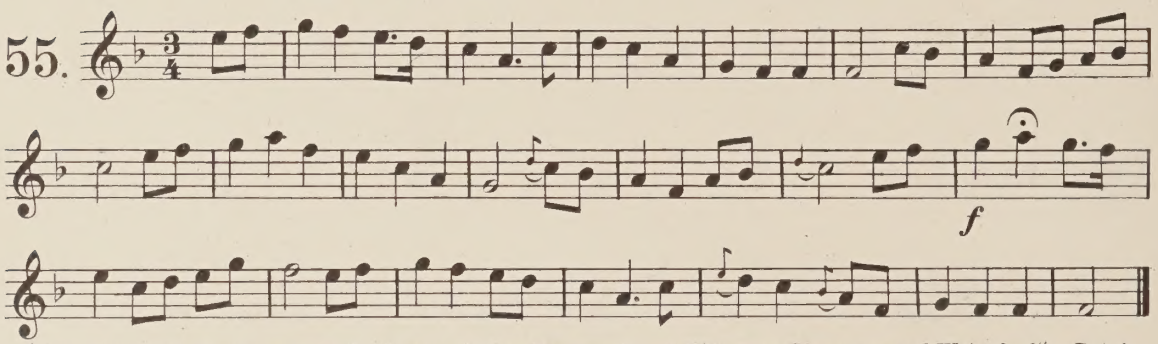


Note. Same as preceding, a semitone higher, without the chorus.

54.

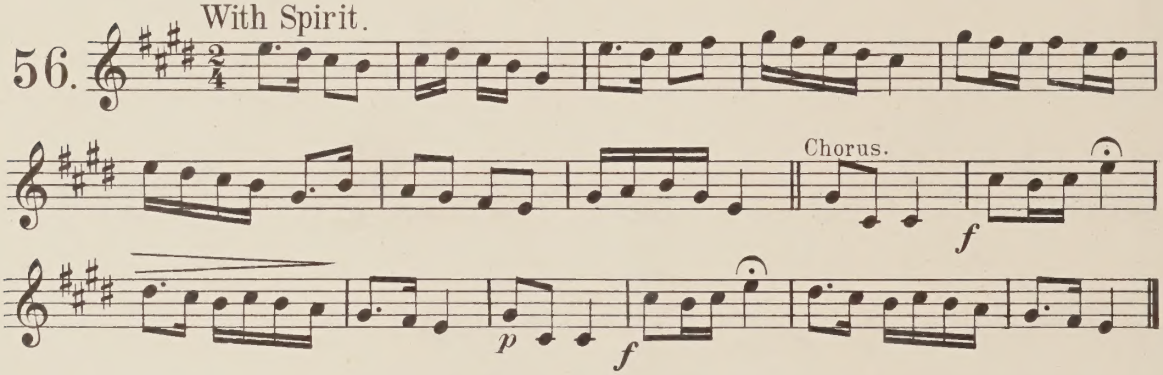


55.

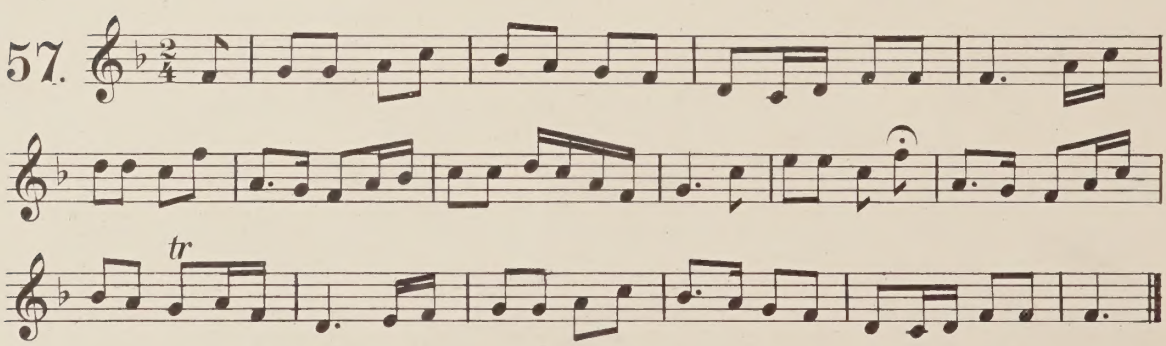


"One of the most admired airs in the three neighbouring counties of Kilkenny, Tipperary and Waterford"—Petrie.

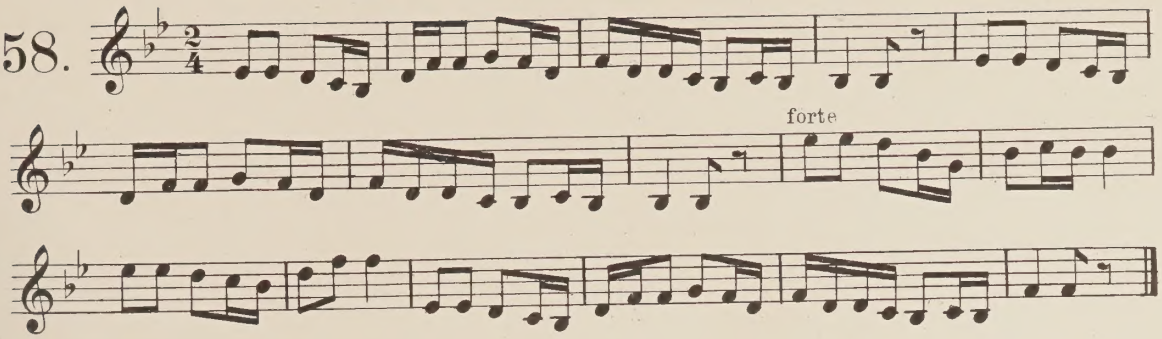
56. With Spirit.



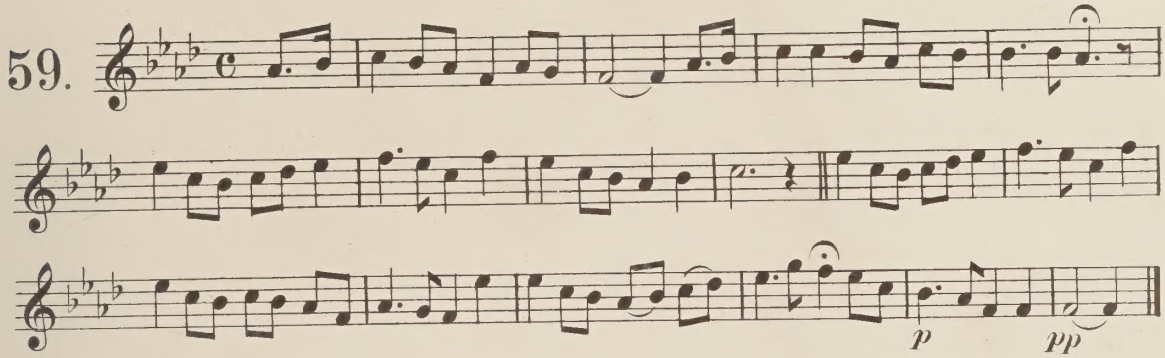
57.



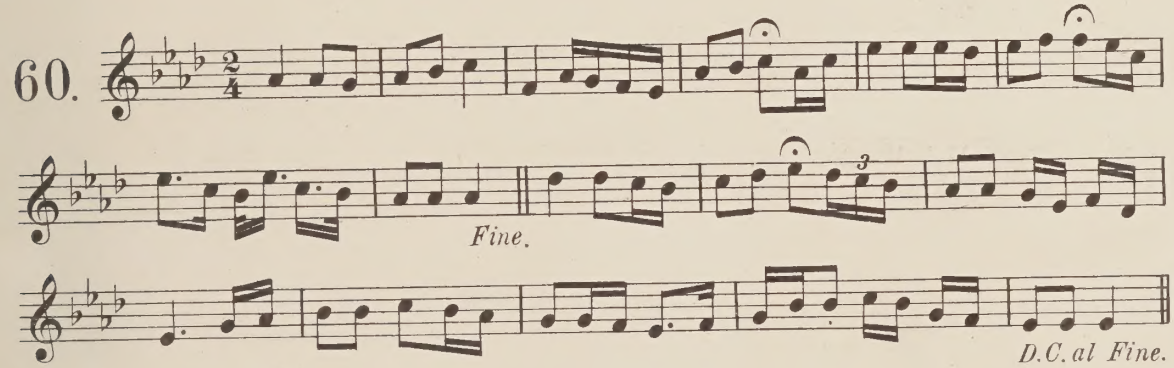
58.



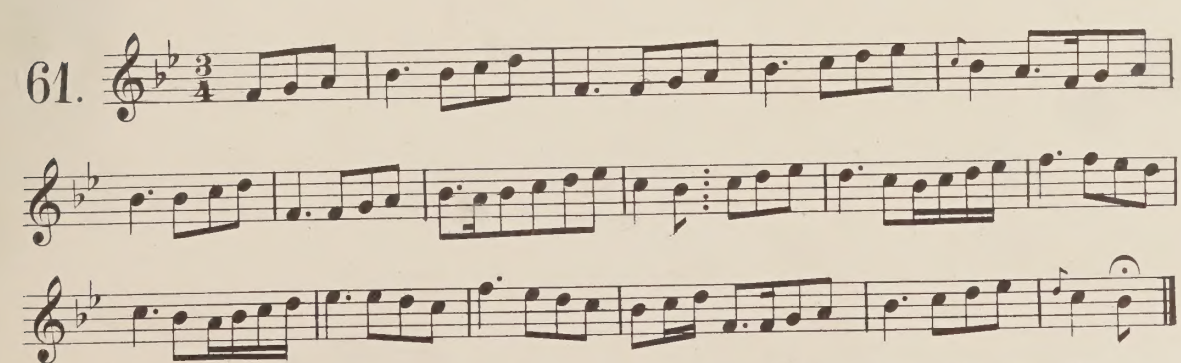
59.



60.

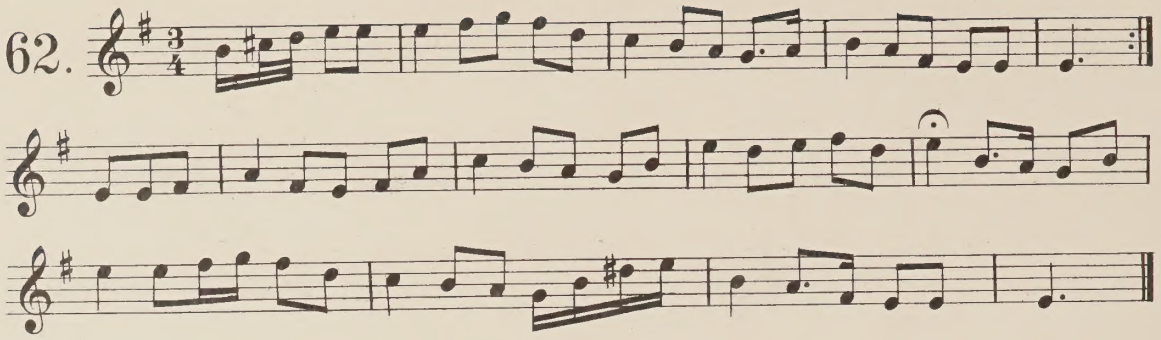


61.

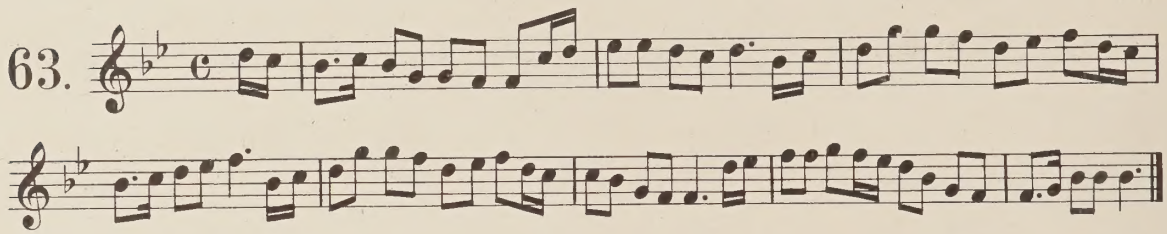


Note. This tune appears again in the manuscript, but without the repeat marked at the end of the first phrase. Ed.

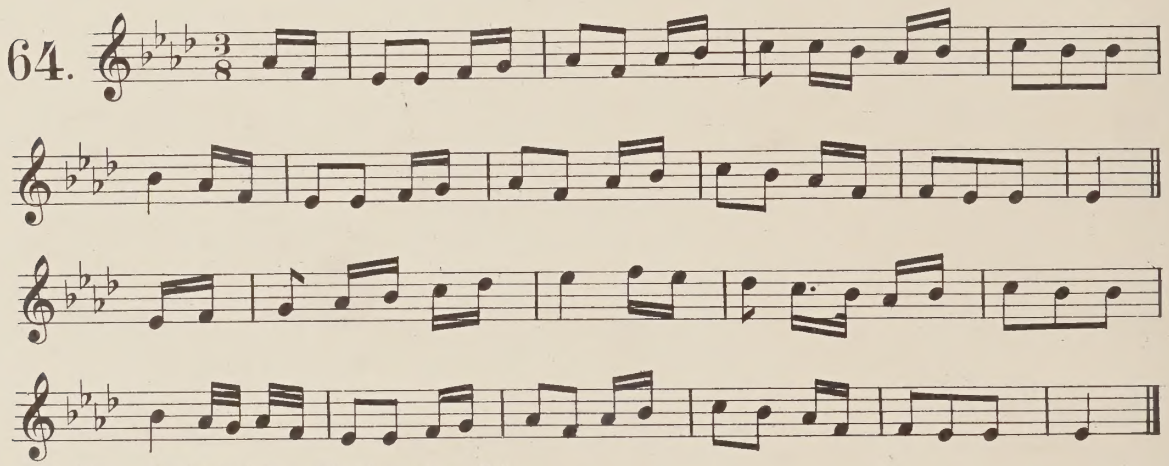
62.



63.

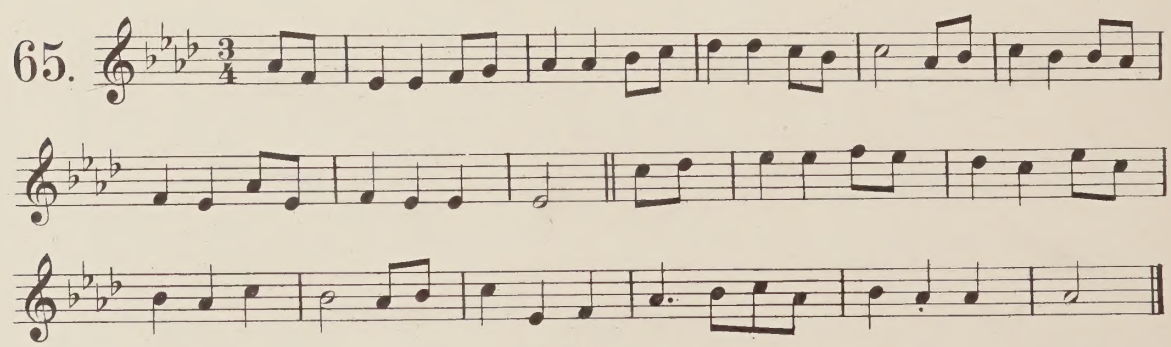


64.

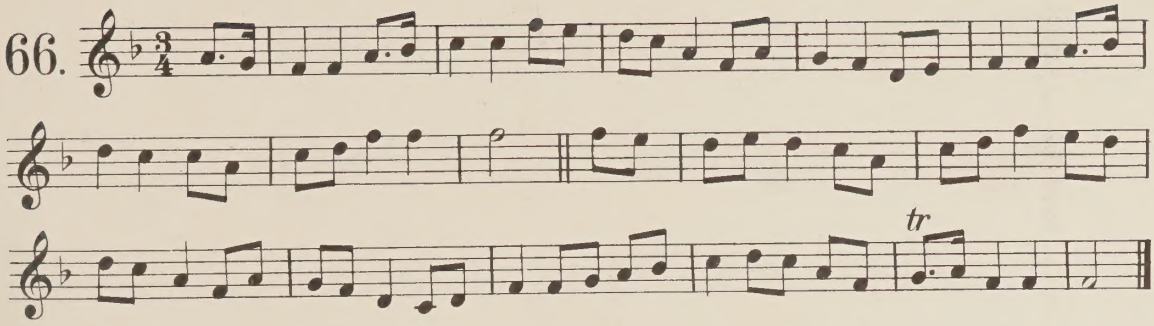


See Nº 1. of which it is a slight variant. Ed.

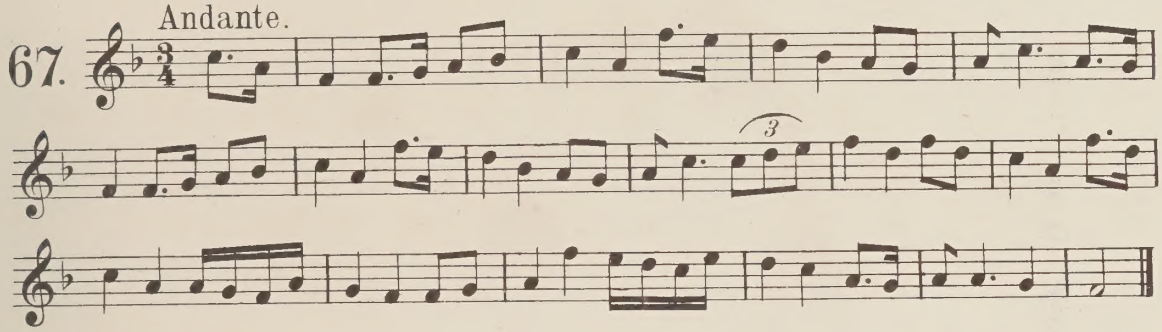
65.



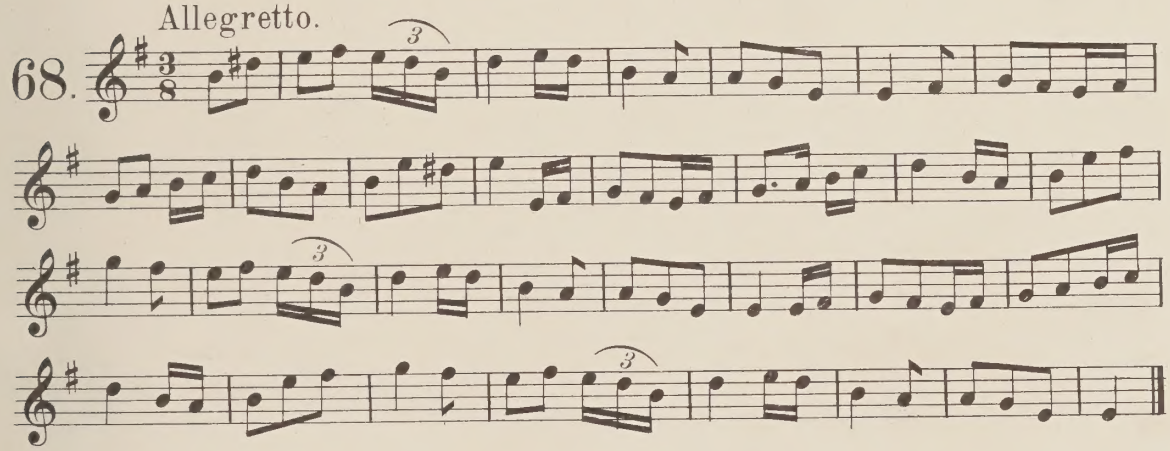
66.



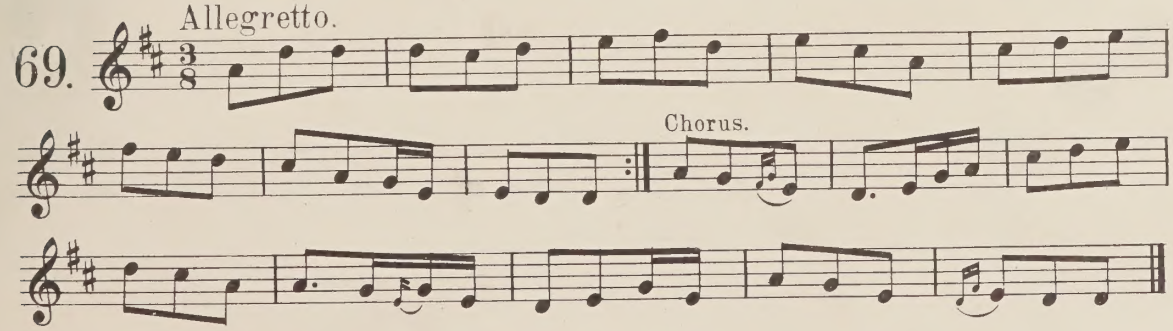
67. Andante.



68. Allegretto.

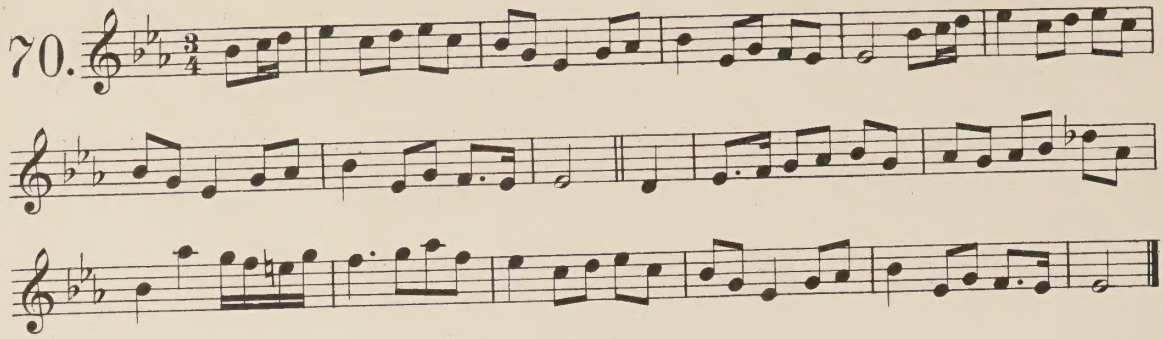


69. Allegretto.

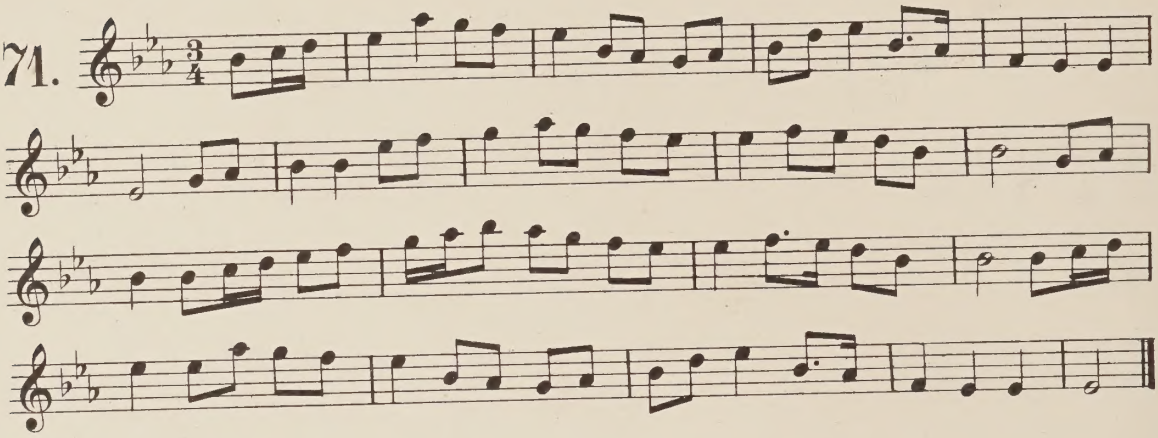


From P. Carew's MSS

70.



71.



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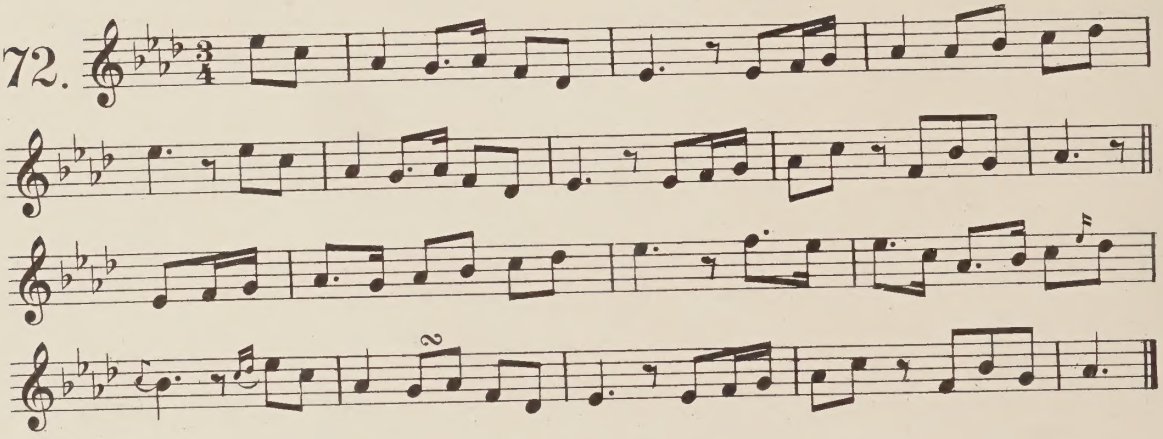
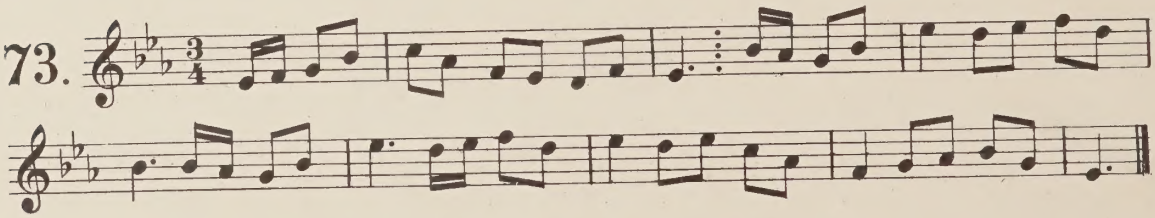
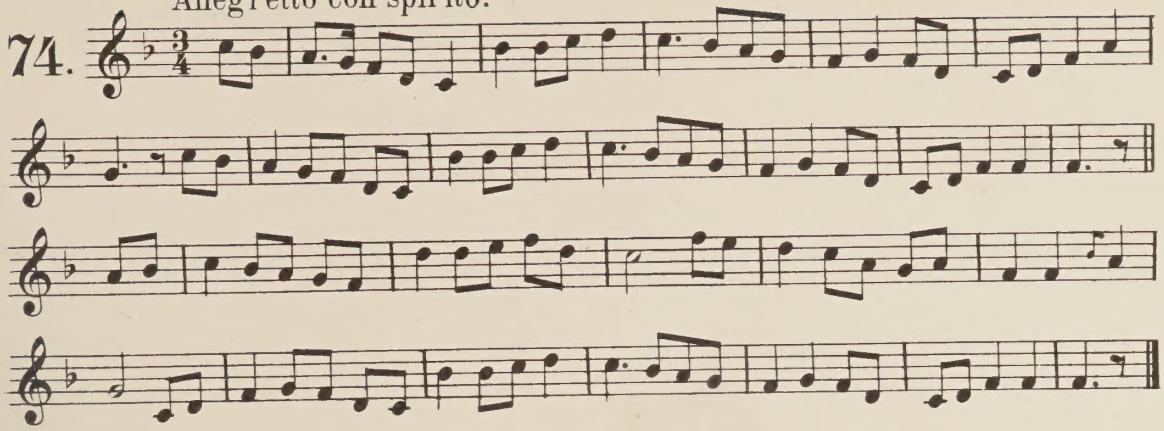


73.

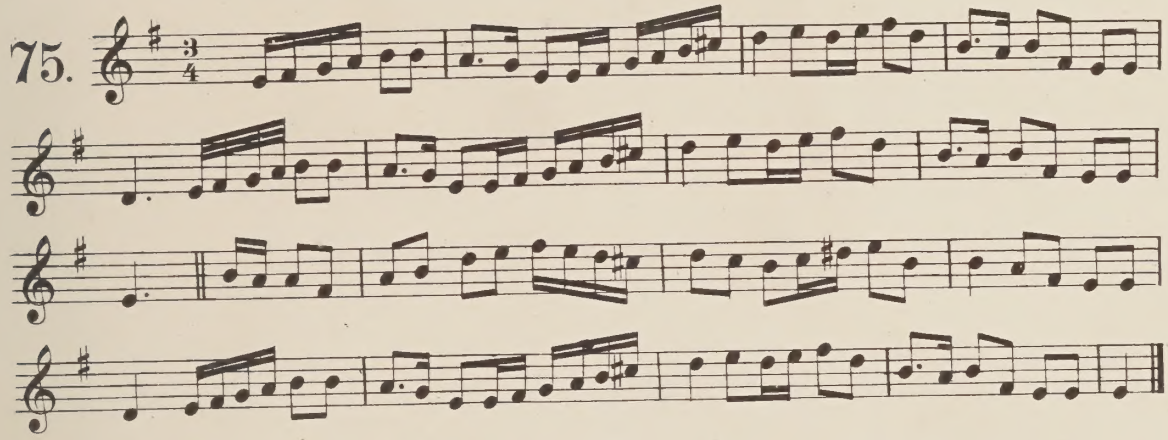


Allegretto con spirito.

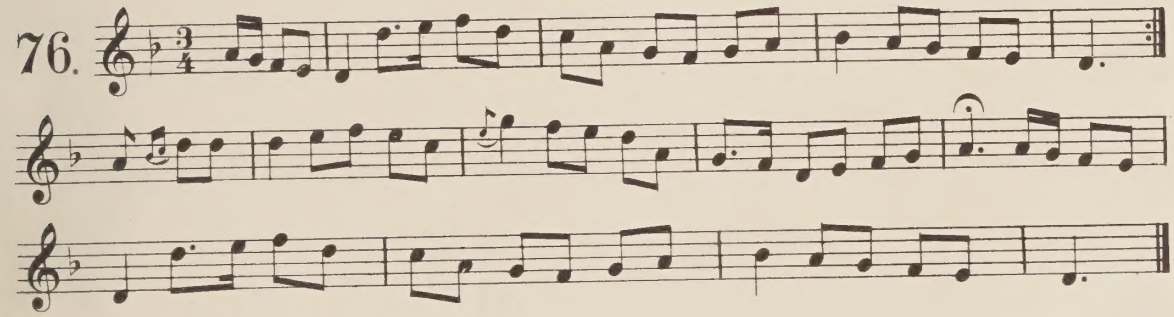
74.



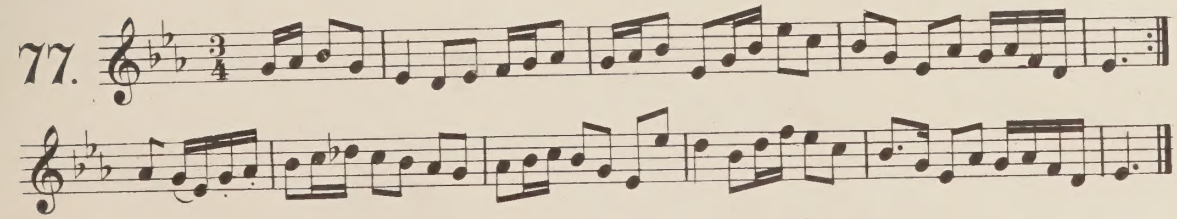
75.



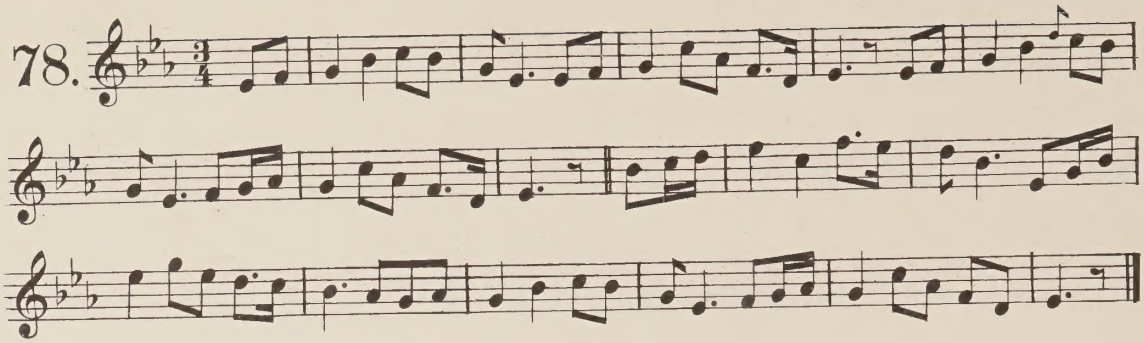
76.



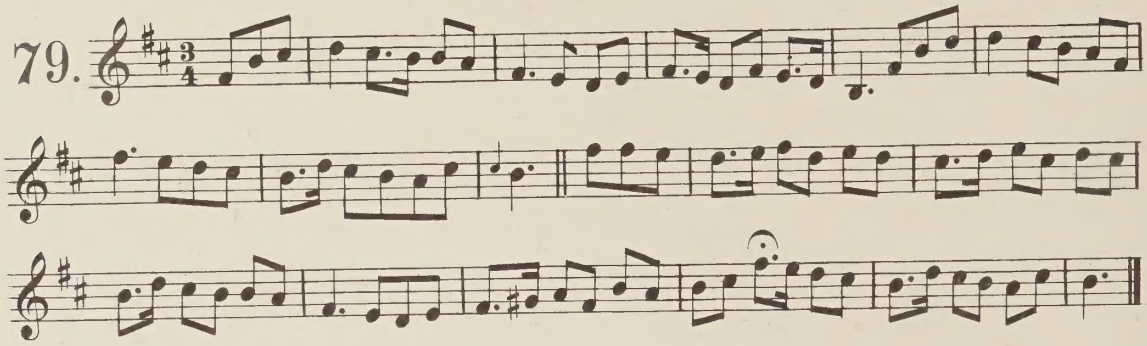
77.



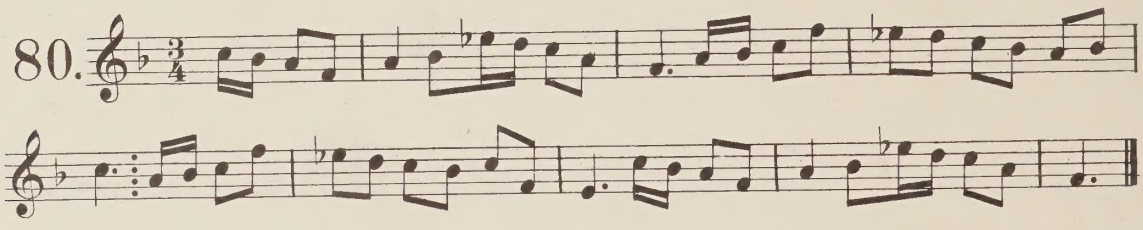
78.



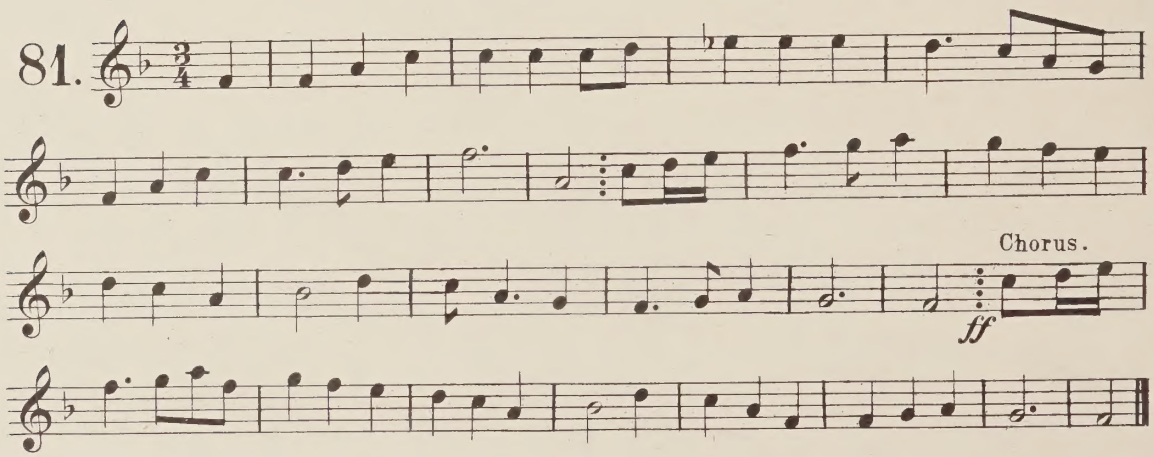
79.



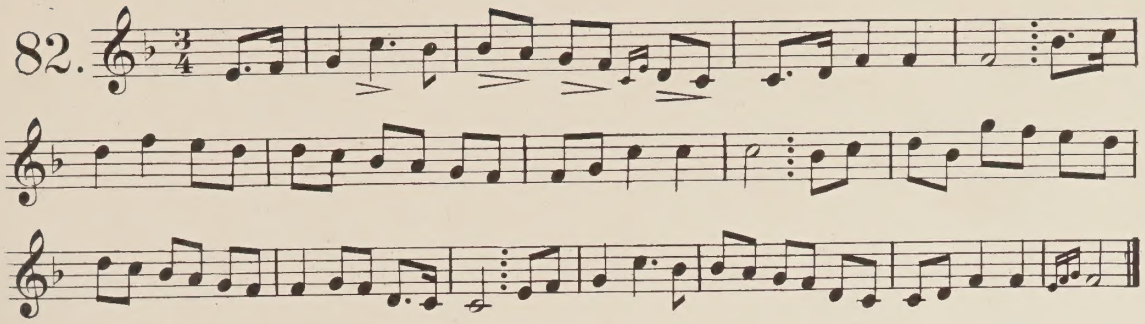
80.



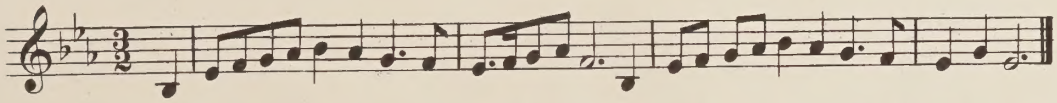
81.



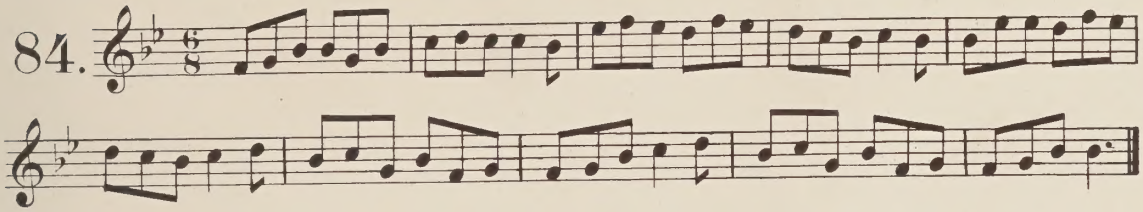
82.



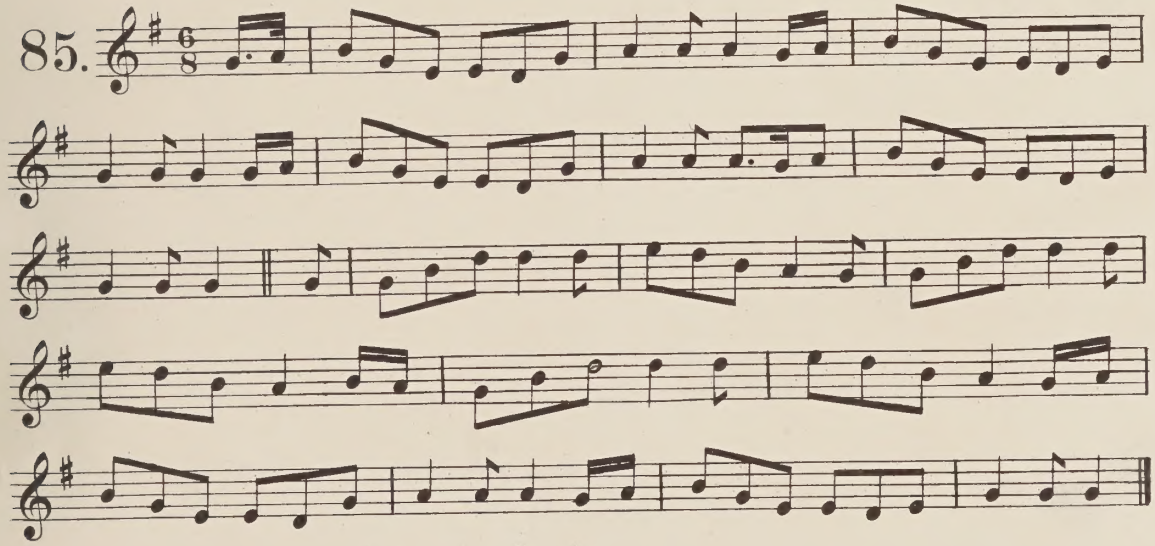
83.



84.

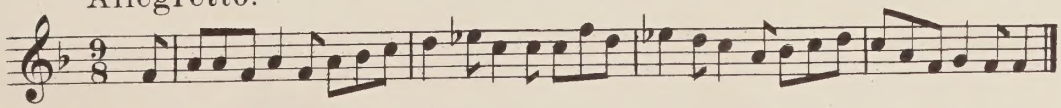


85.

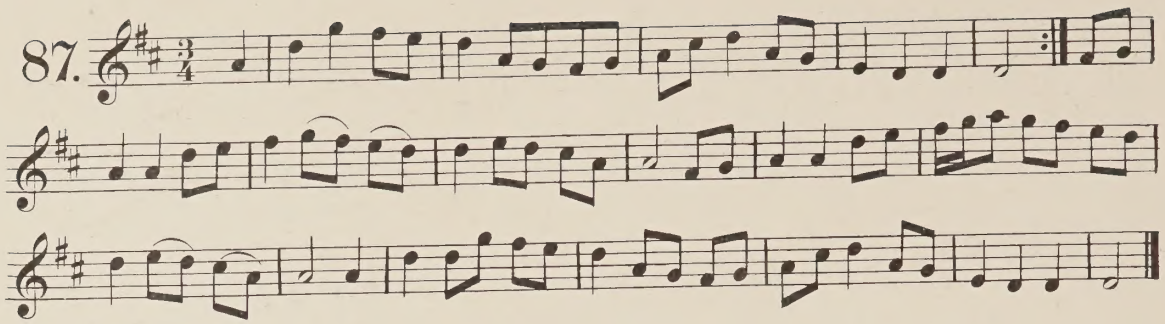


Allegretto.

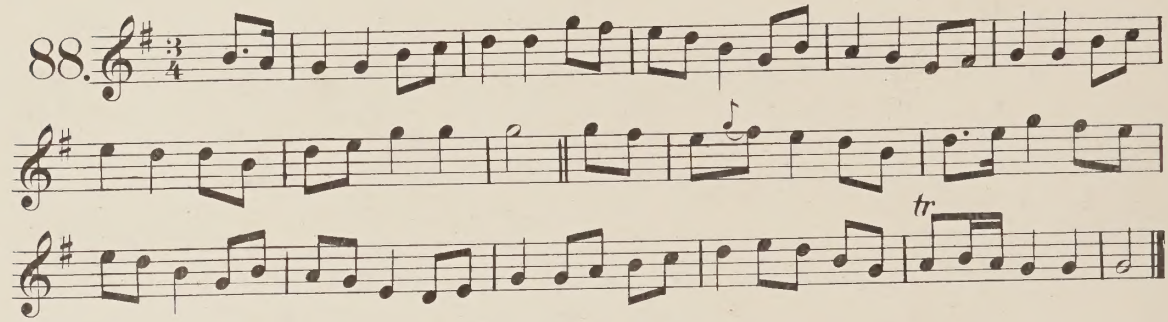
86.



87.

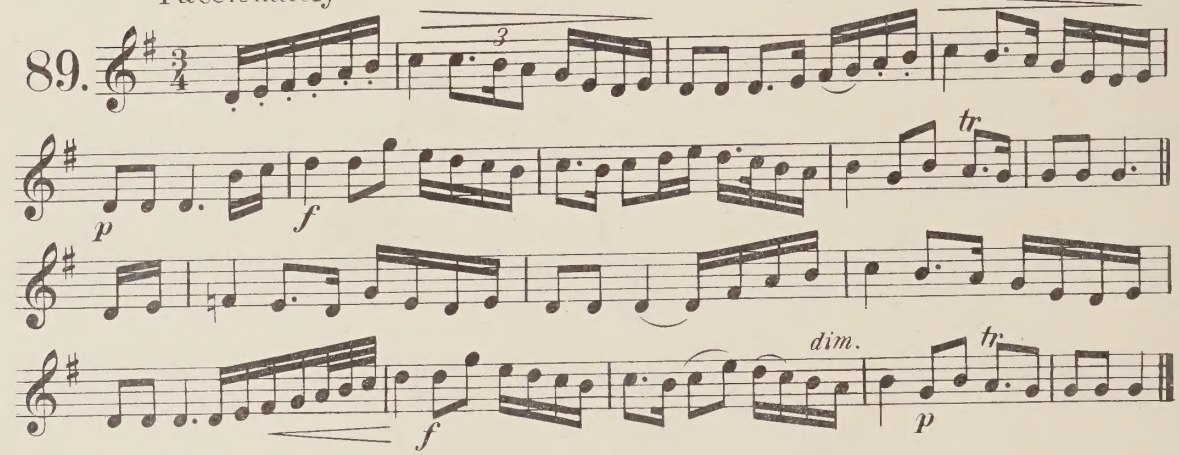


88.



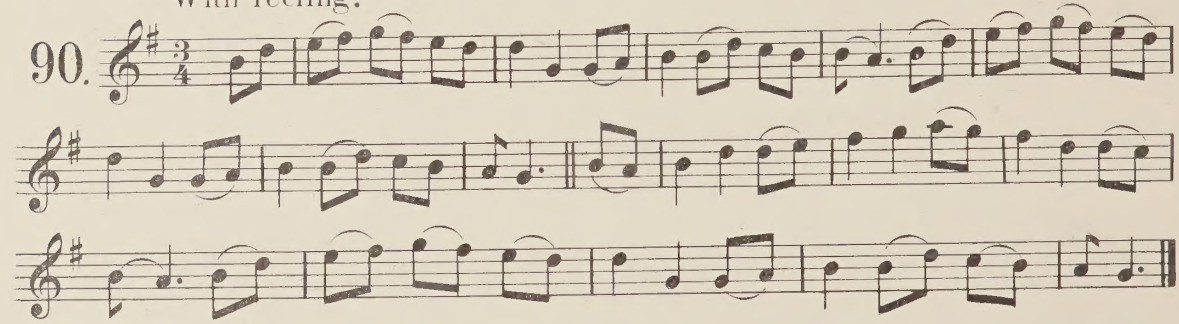
Passionately.

89.



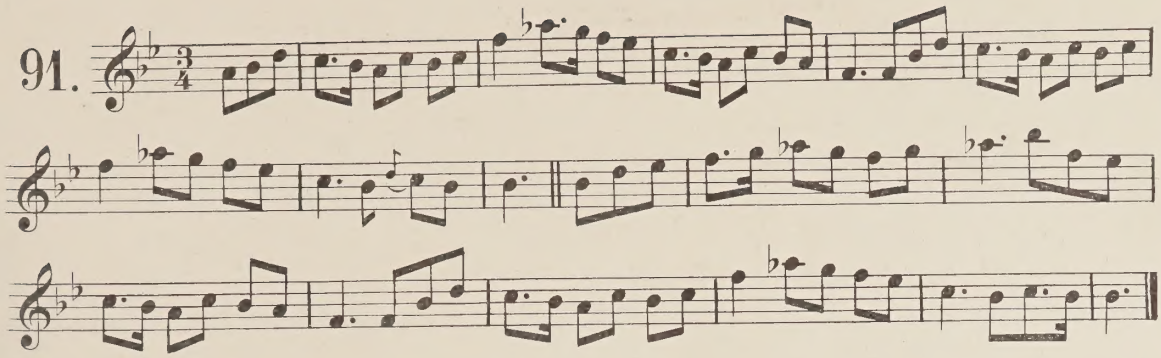
With feeling.

90.



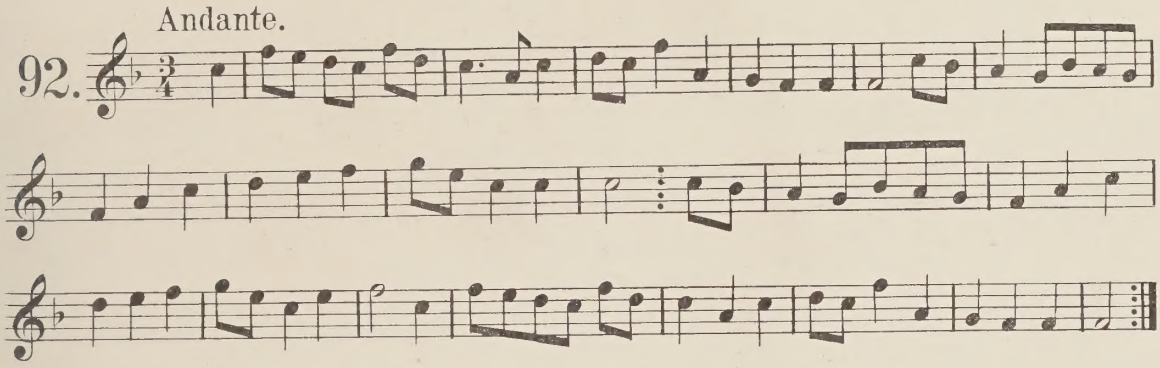
29th Septr 1863.

91.



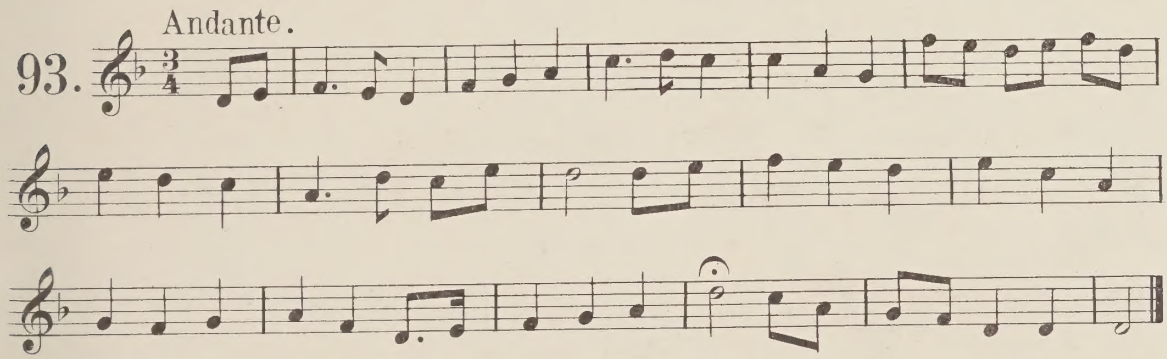
Andante.

92.



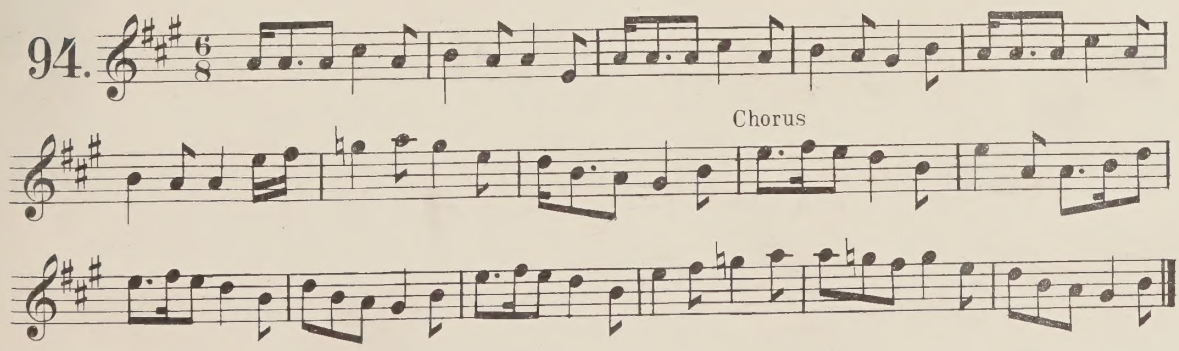
Andante.

93.



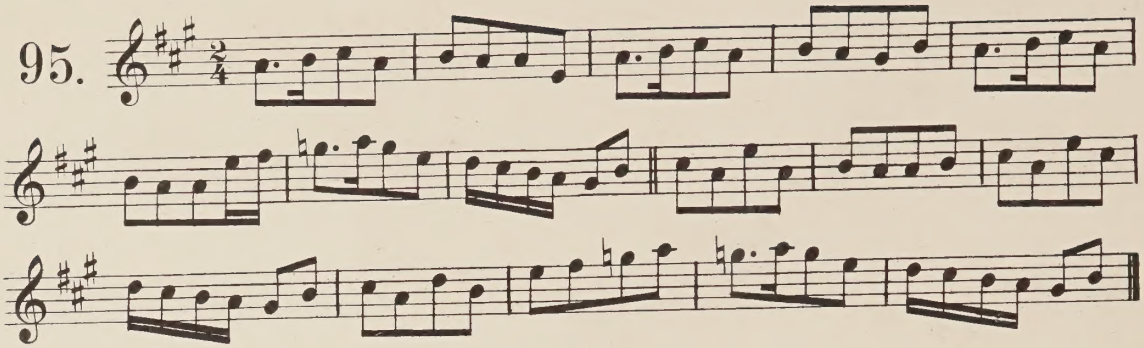
94.

Chorus



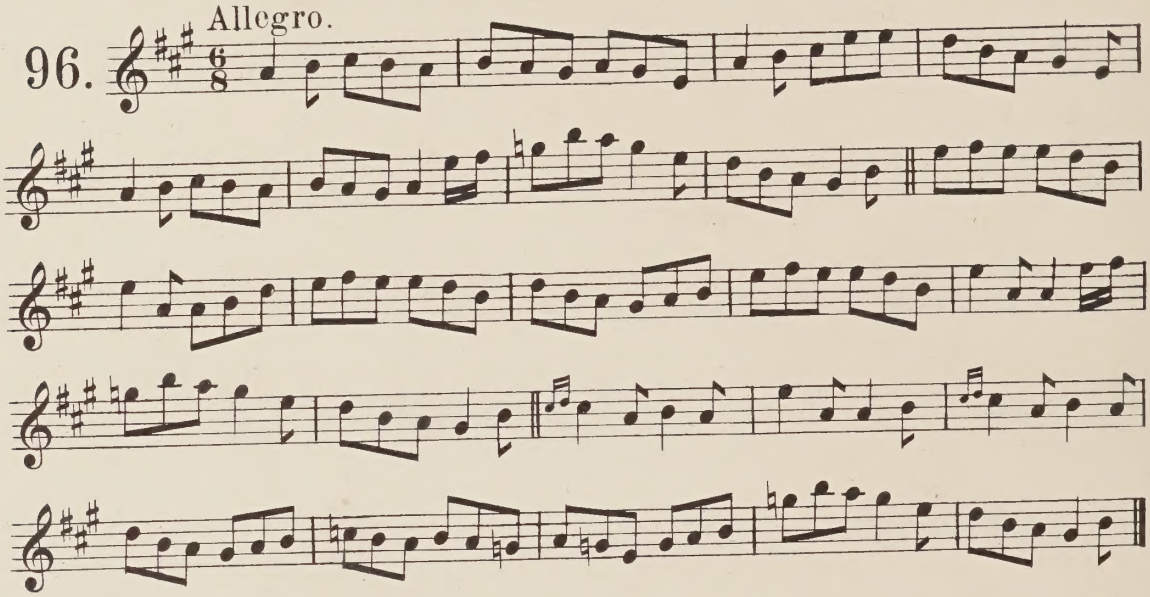
Second setting of above.

95.

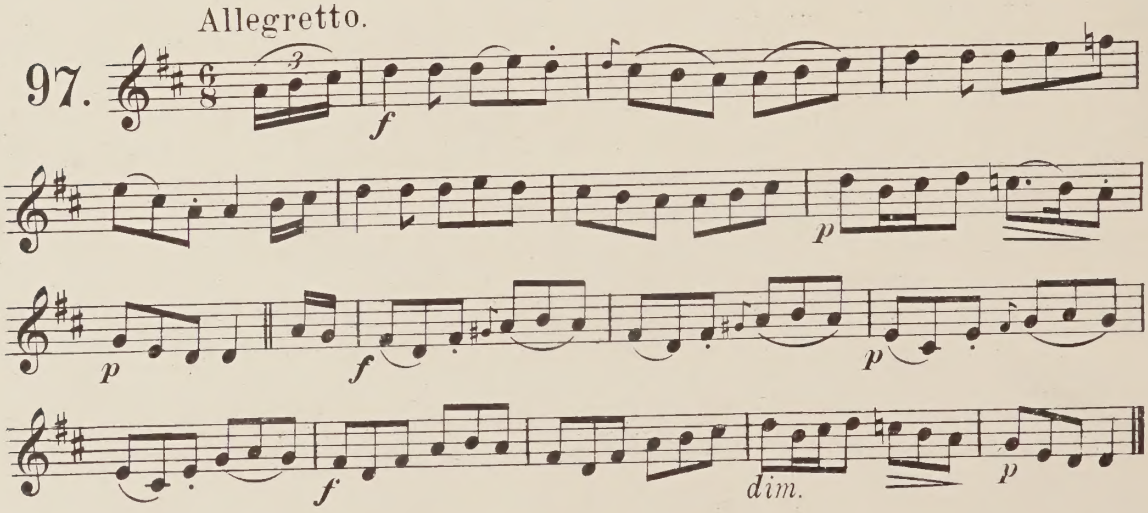


Third setting. (Munster Jig.) Buachalin Bruithe.

96. Allegro.

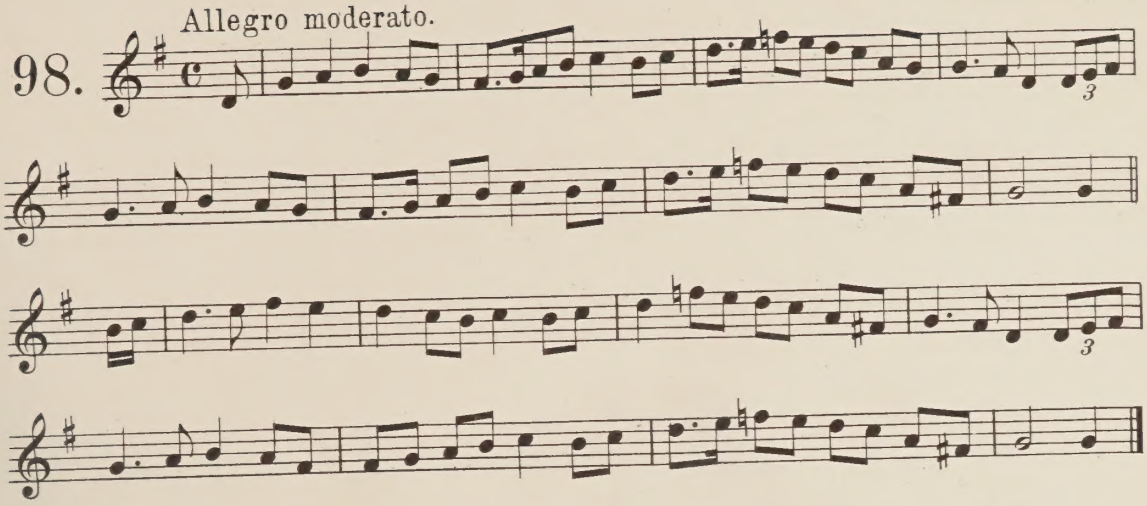


97. Allegretto.

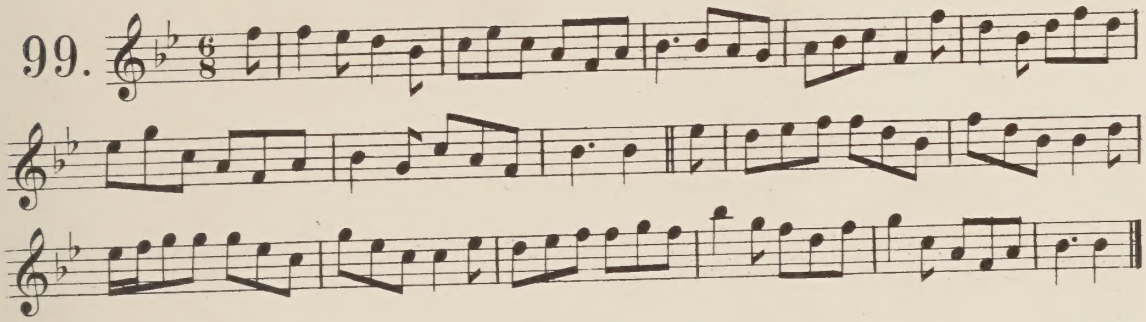


From Mr. Joyce.

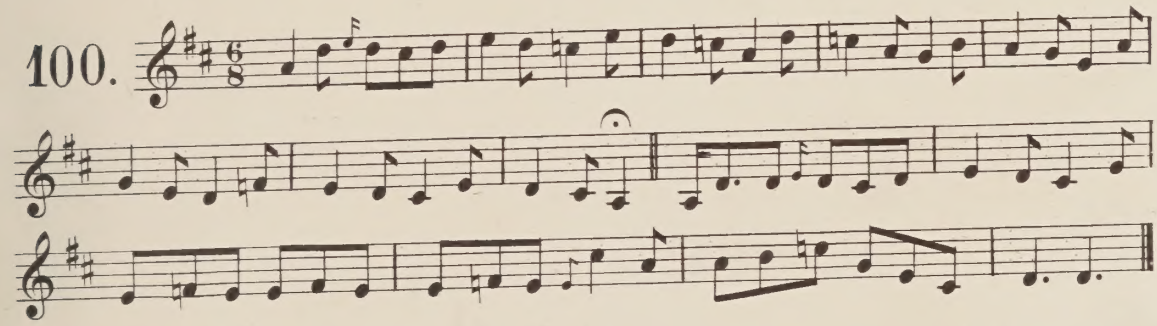
98. Allegro moderato.



99.

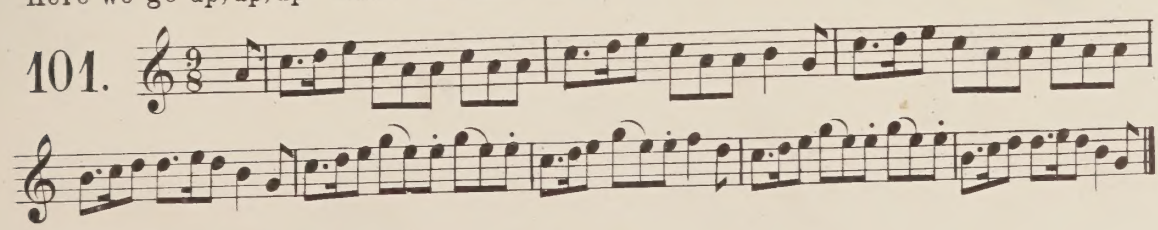


100.

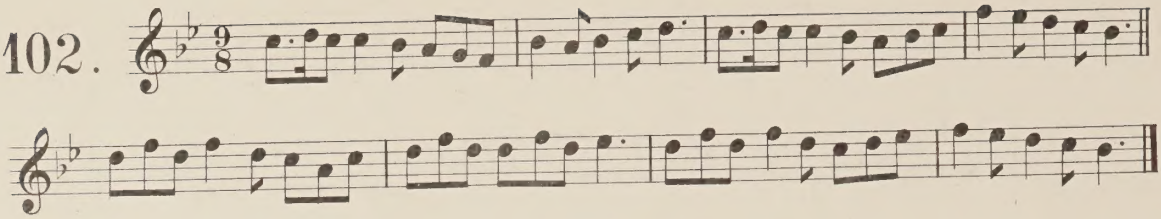


"Here we go up, up, up." Called "Mad Moll" in the 17th Edition of the Dancing Master. 1721.

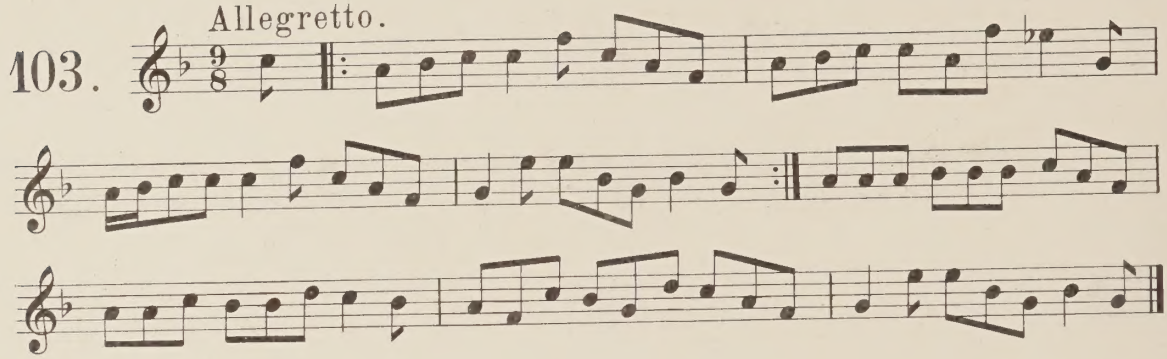
101.



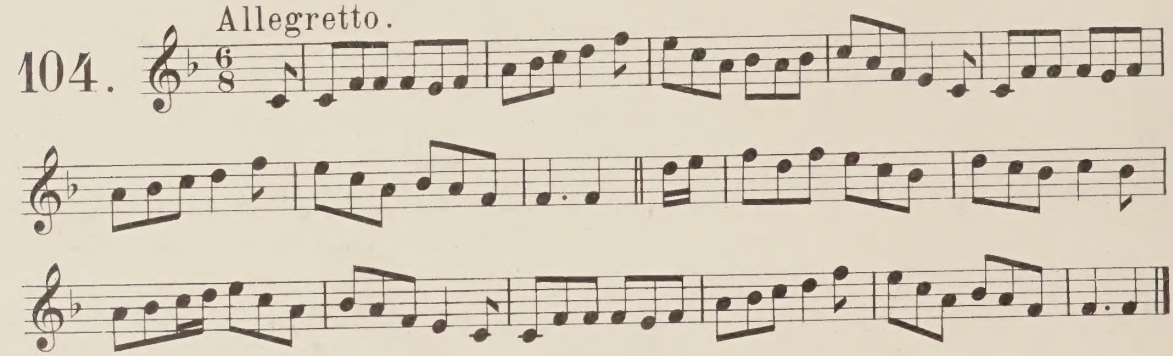
102.



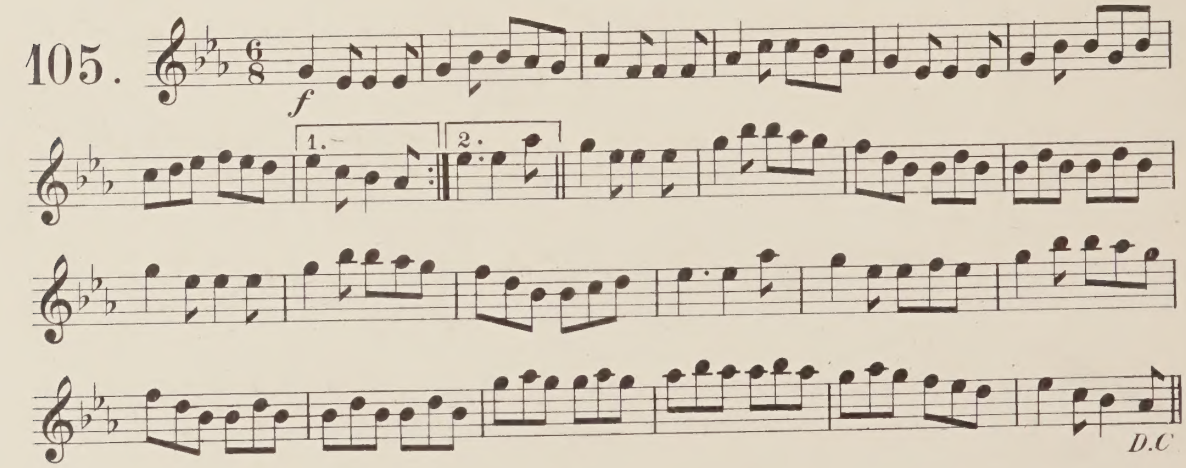
103. Allegretto.



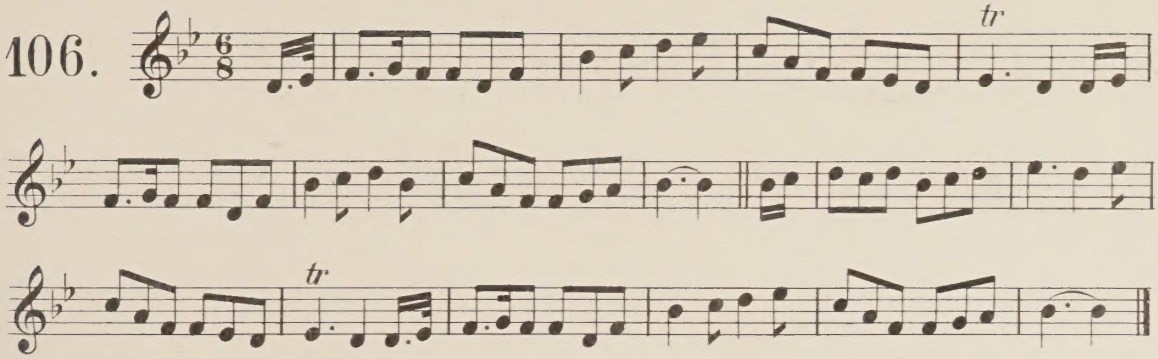
104. Allegretto.



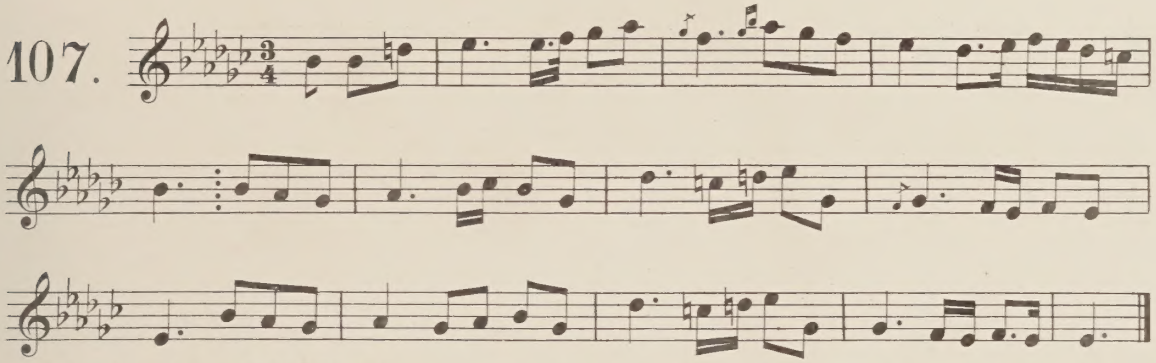
105.



106.

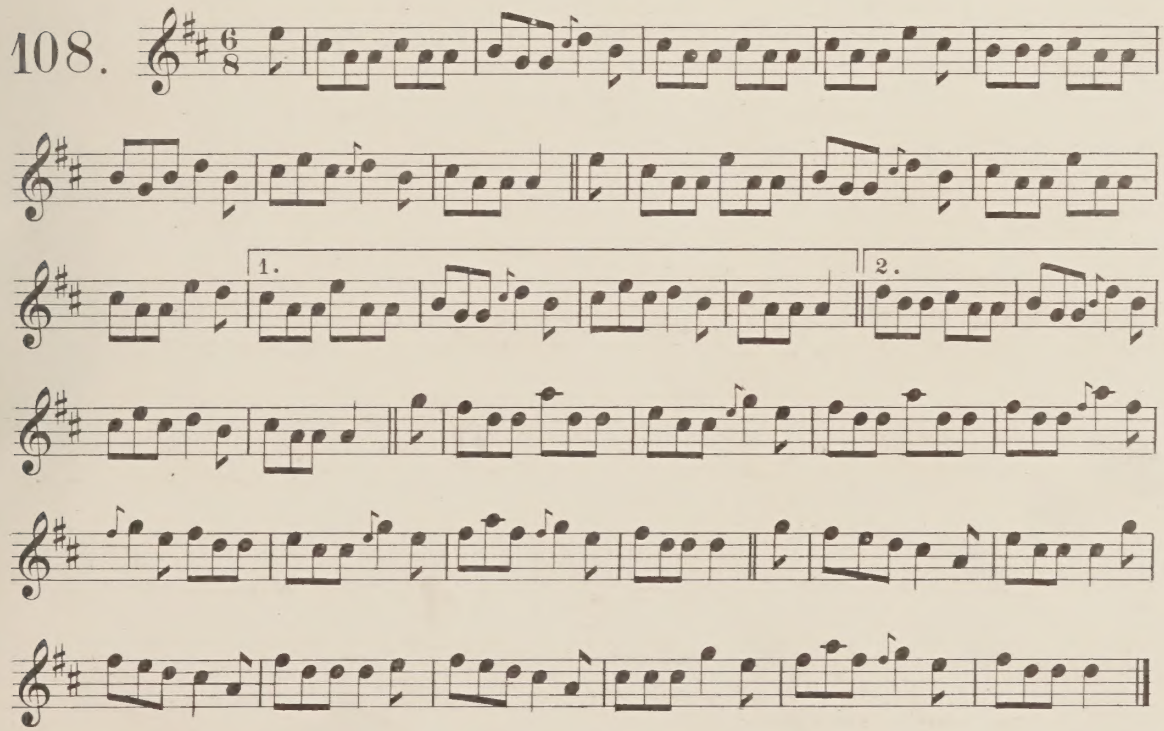


107.

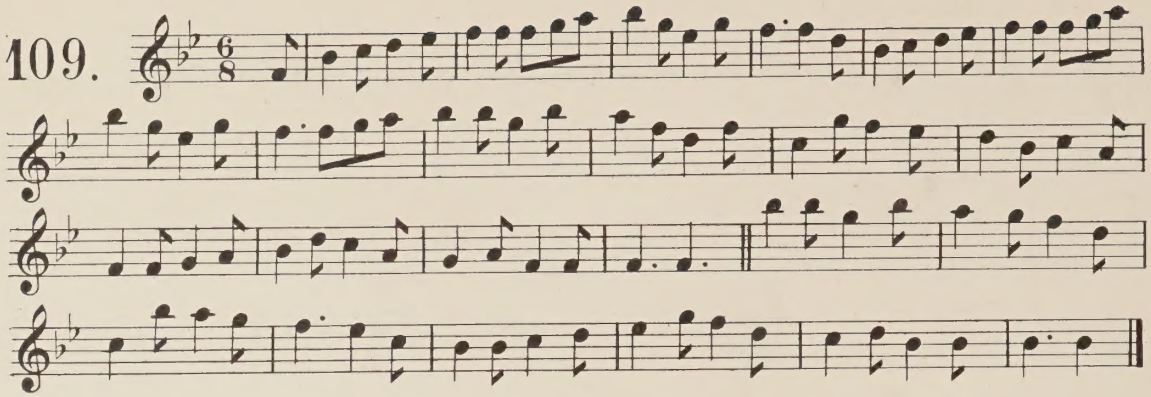


Note. A variant of № 136. Ed.

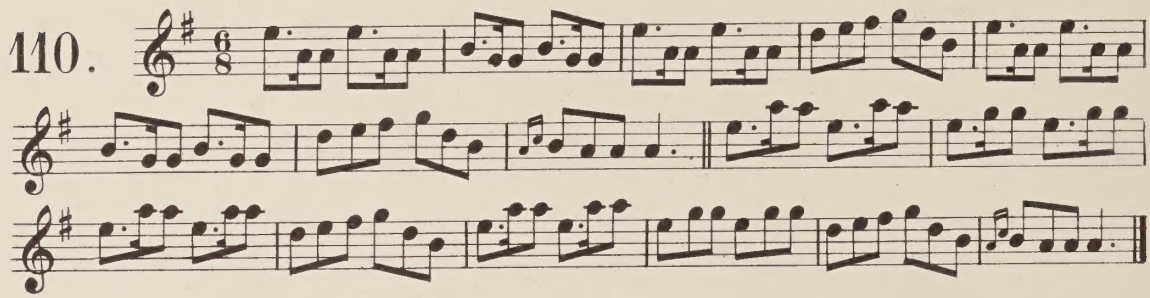
108.



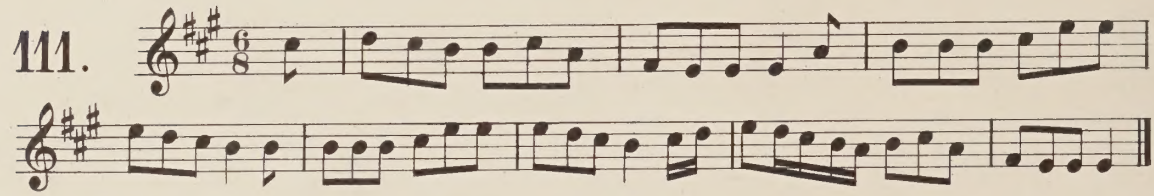
109.



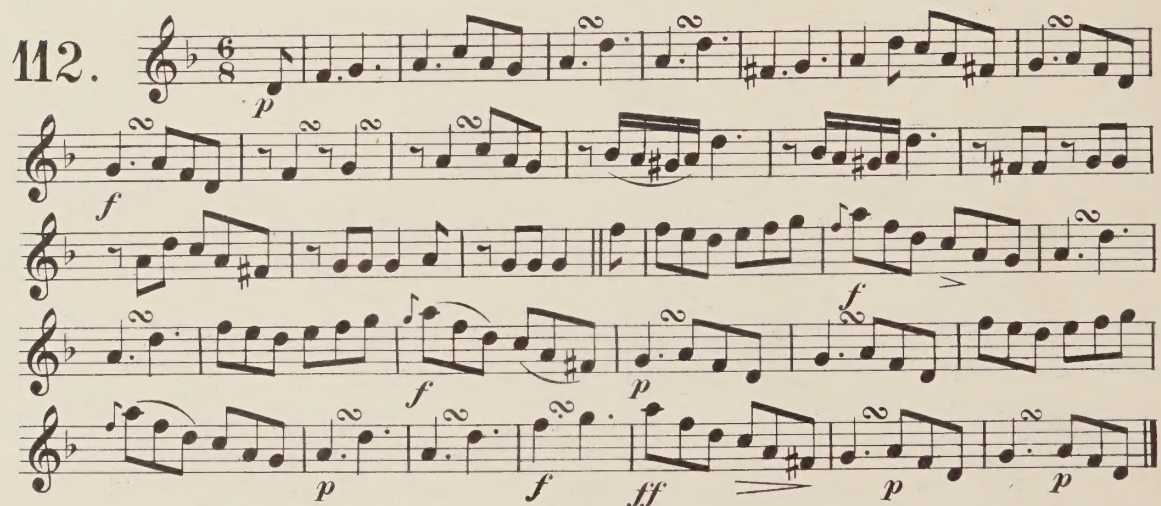
110.



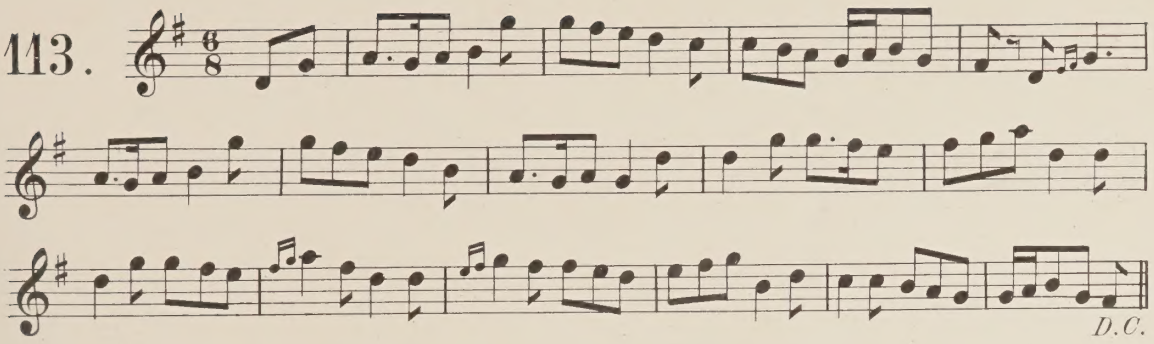
111.



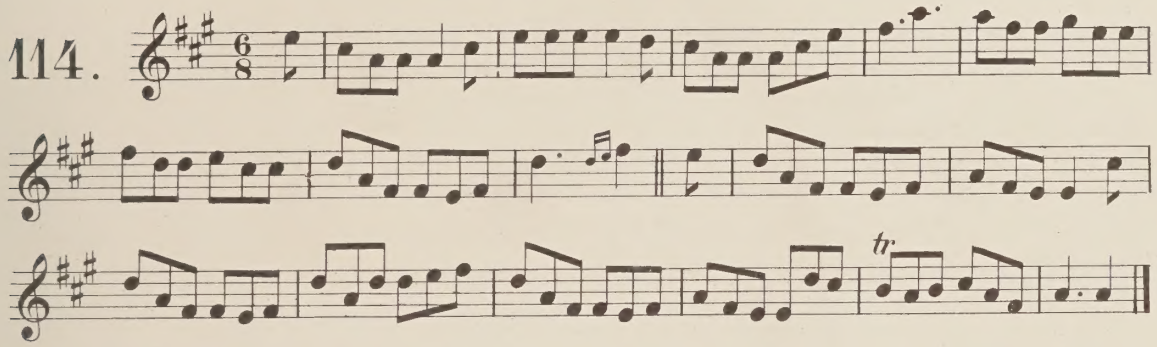
112.



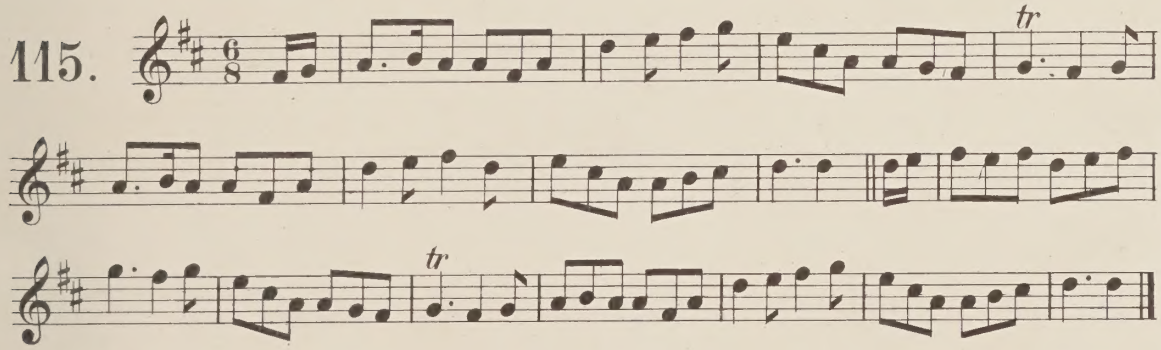
113.



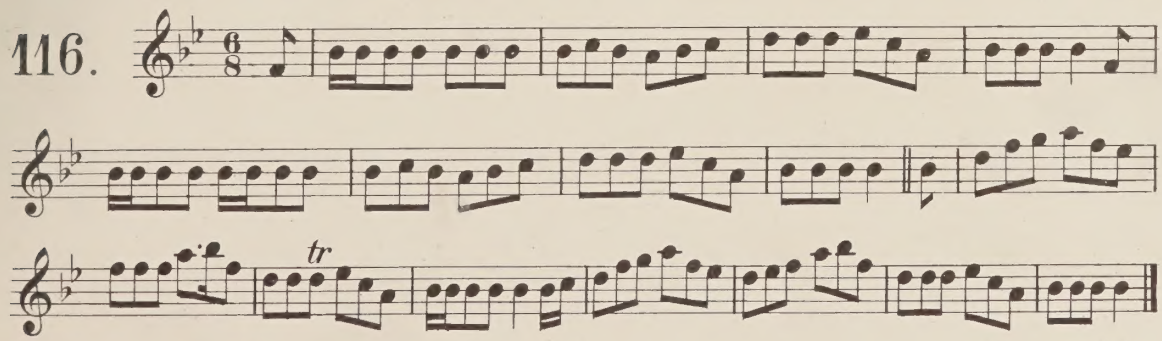
114.



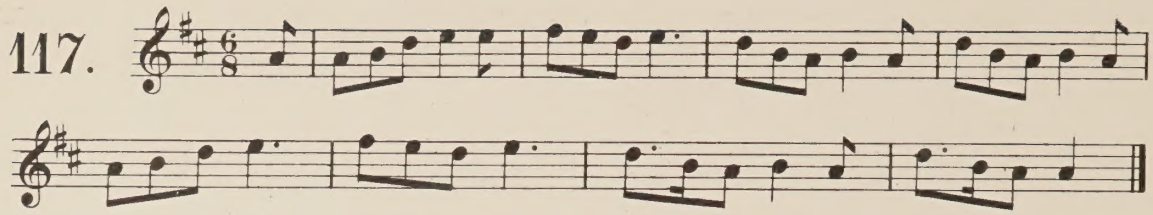
115.



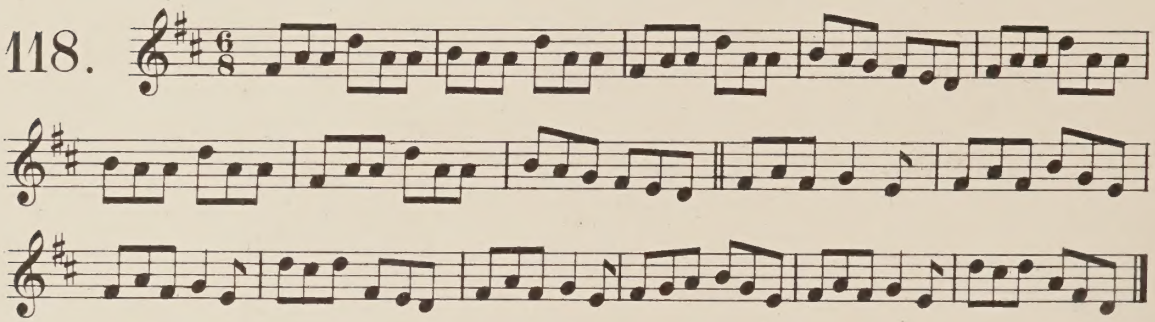
116.



117.



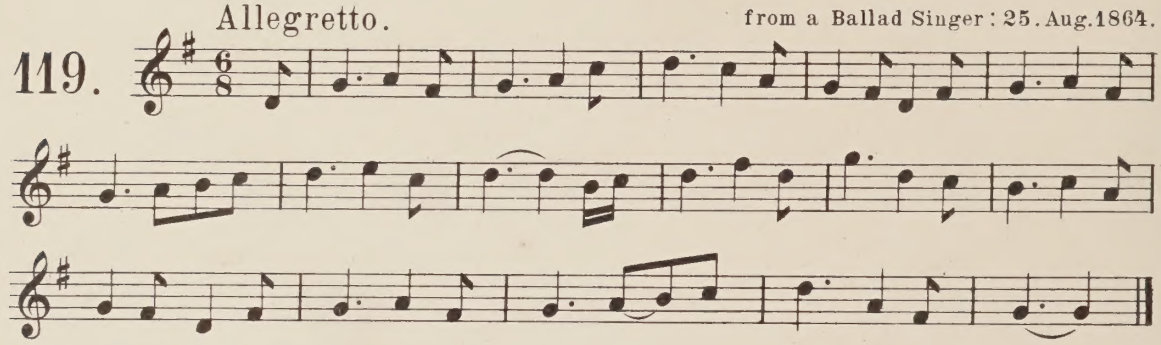
118.



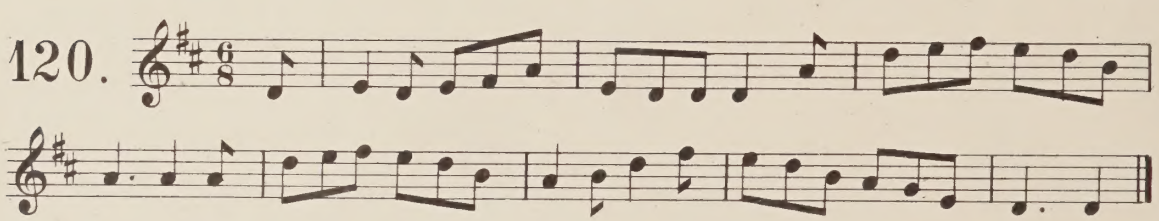
Allegretto.

from a Ballad Singer: 25. Aug. 1864.

119.

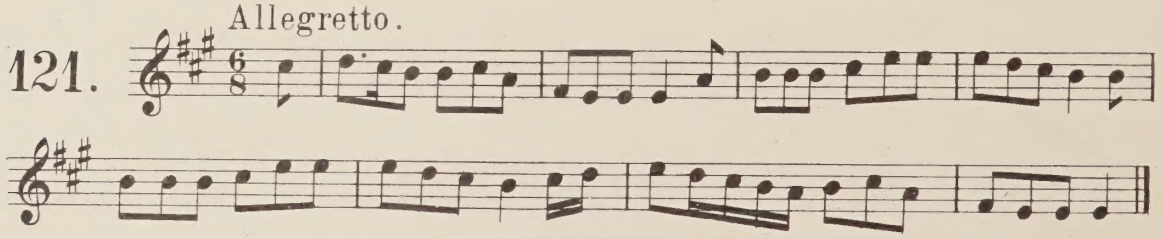


120.

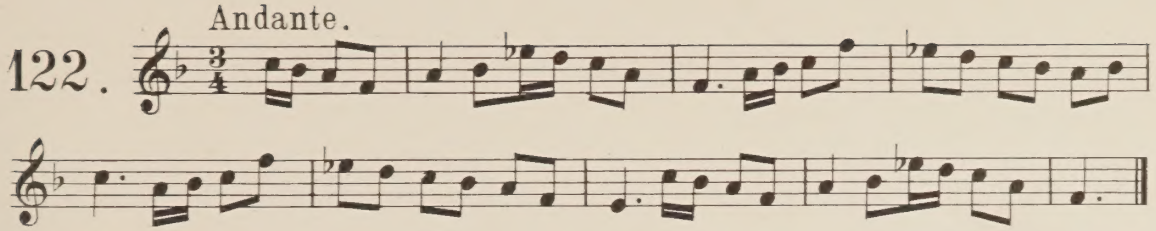


Allegretto.

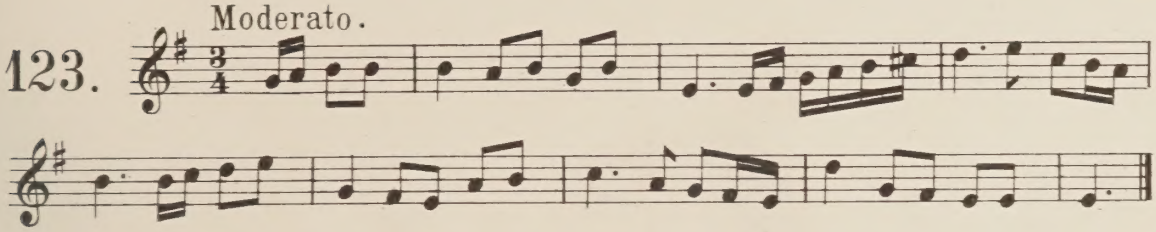
121.



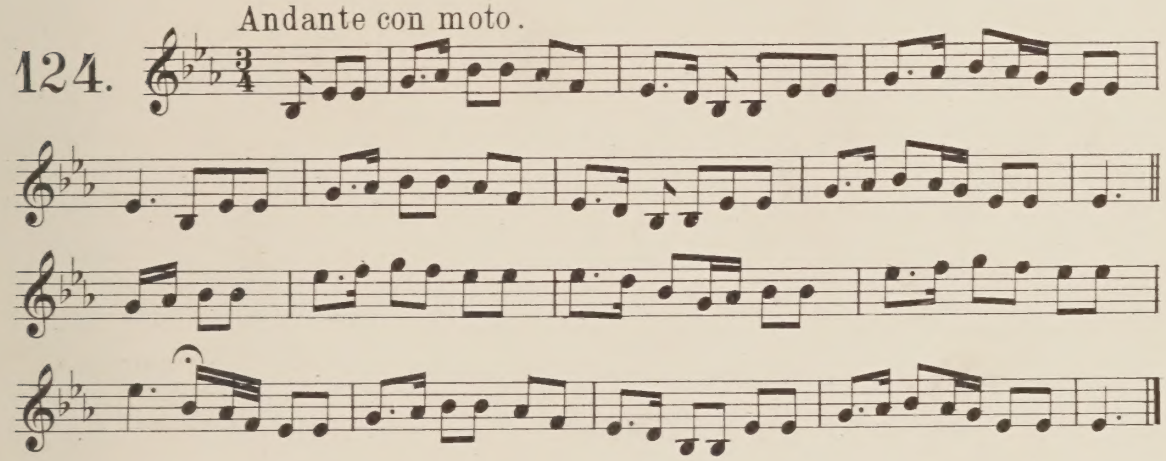
122. Andante.



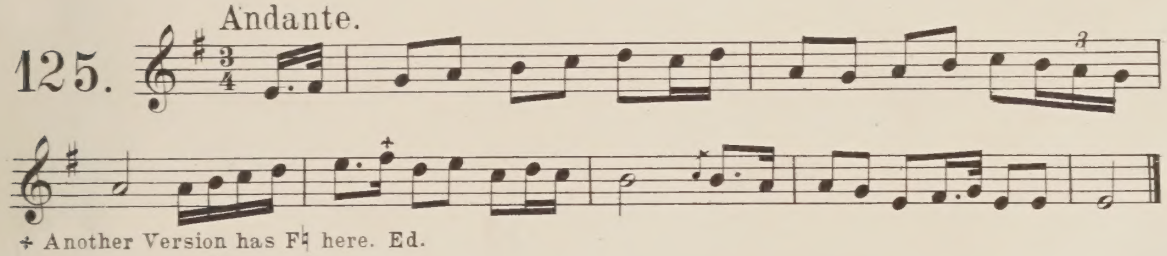
123. Moderato.



124. Andante con moto.

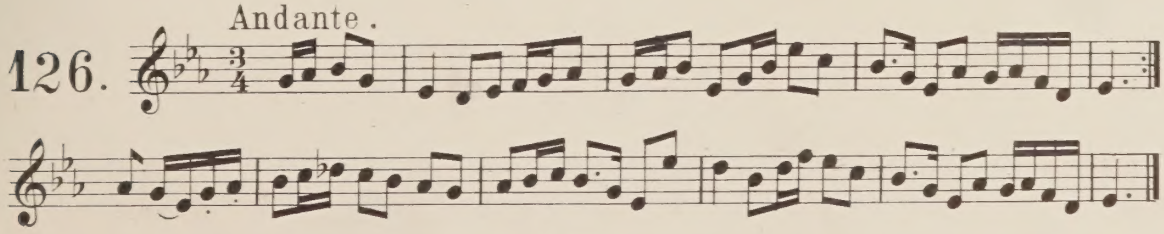


125. Andante.



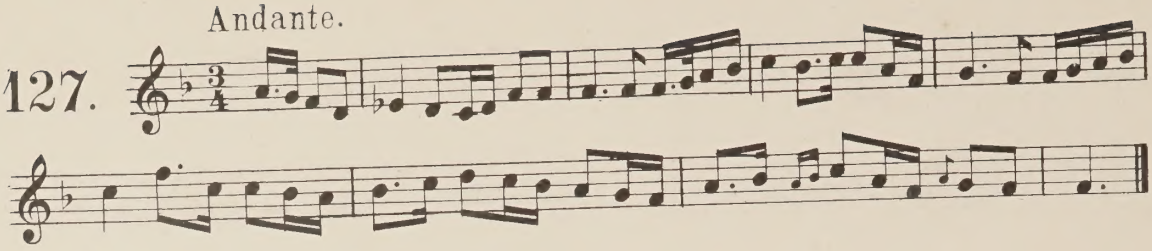
+ Another Version has F♮ here. Ed.

126. Andante.

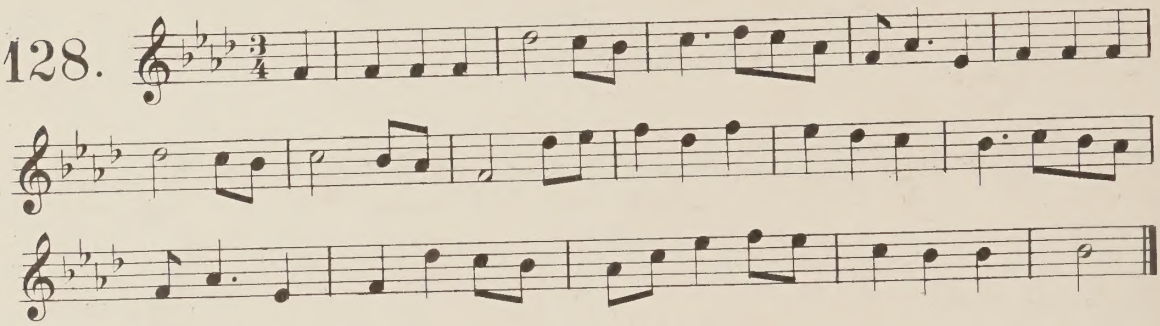


Andante.

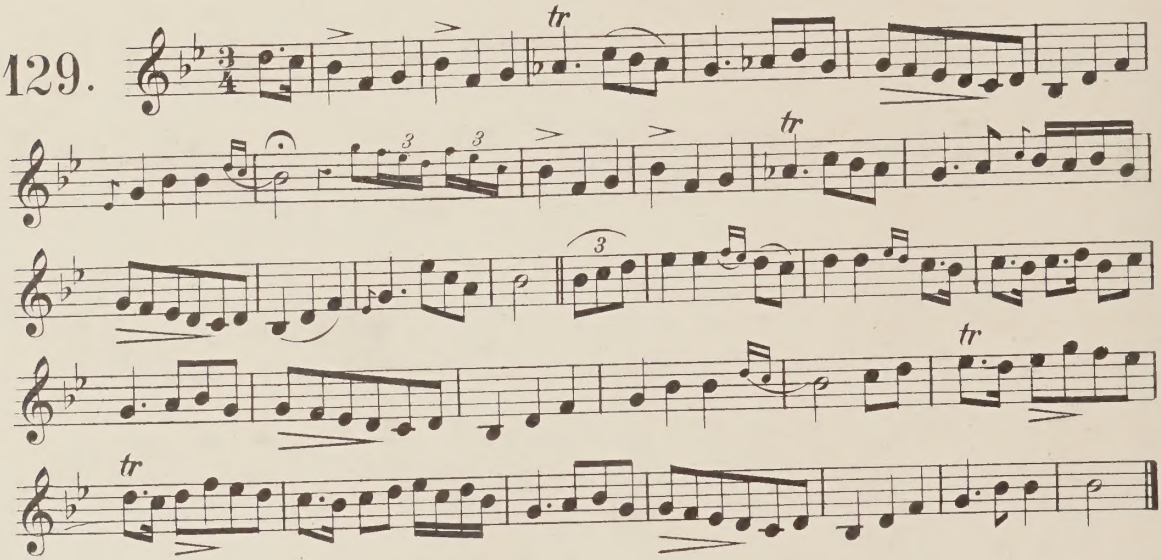
127.



128.

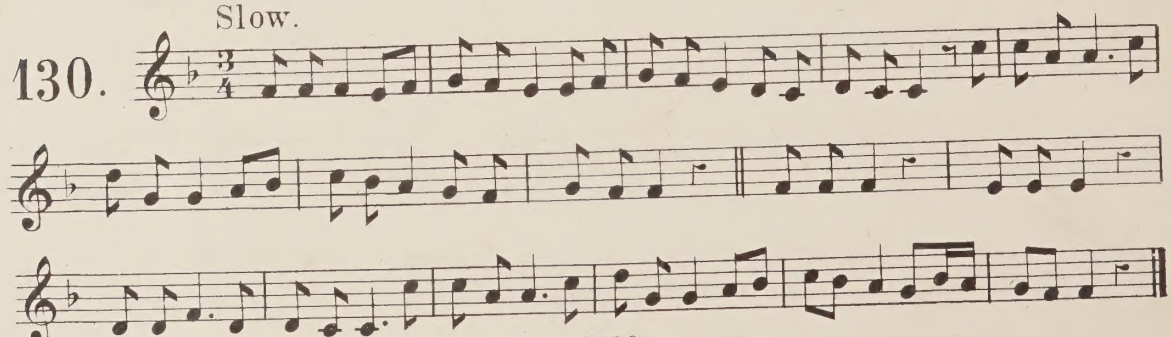


129.



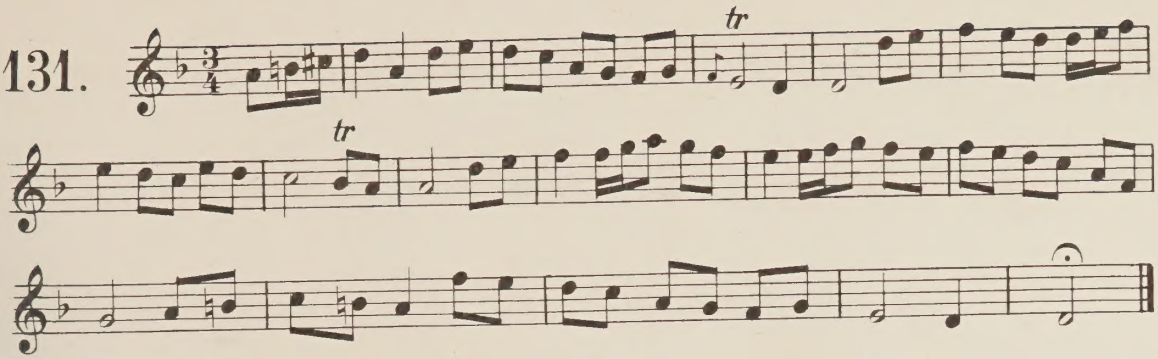
Slow.

130.

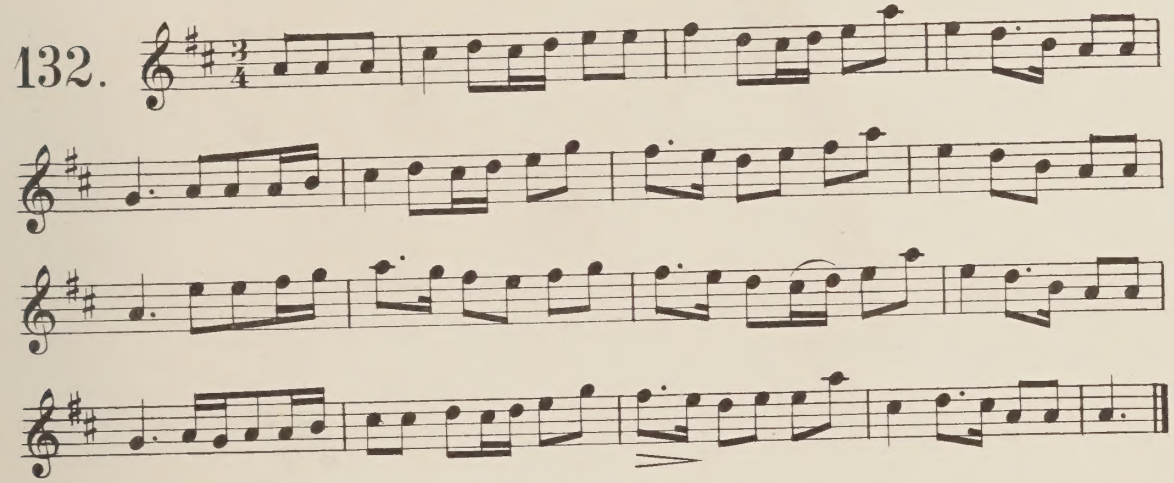


Note. Cf Nº 353.

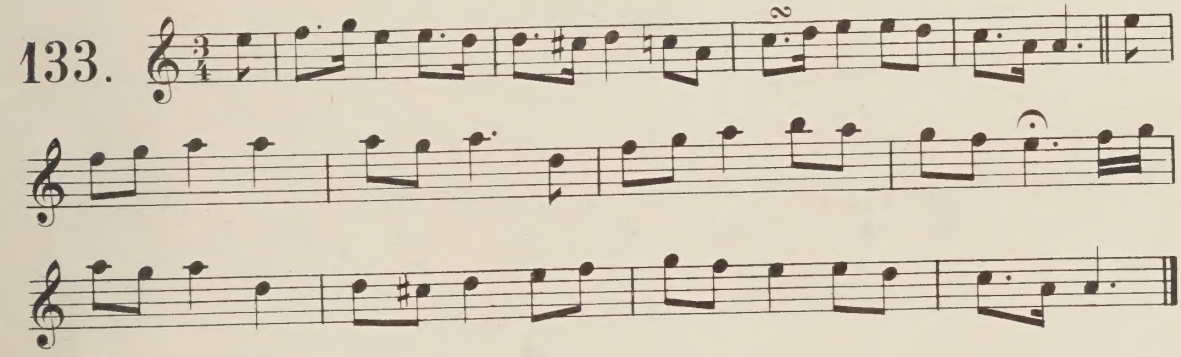
131.



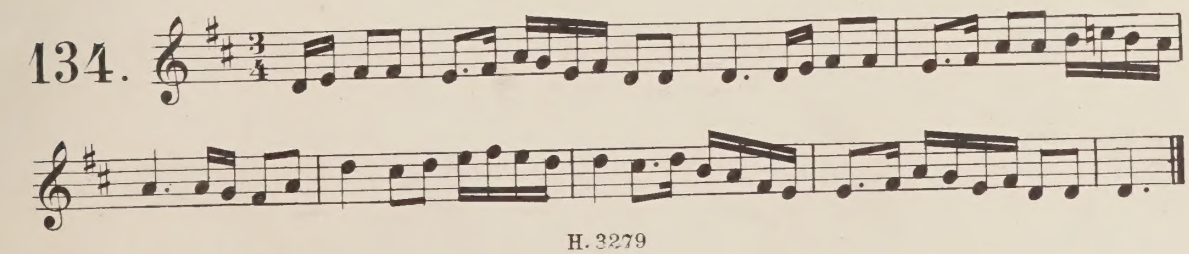
132.



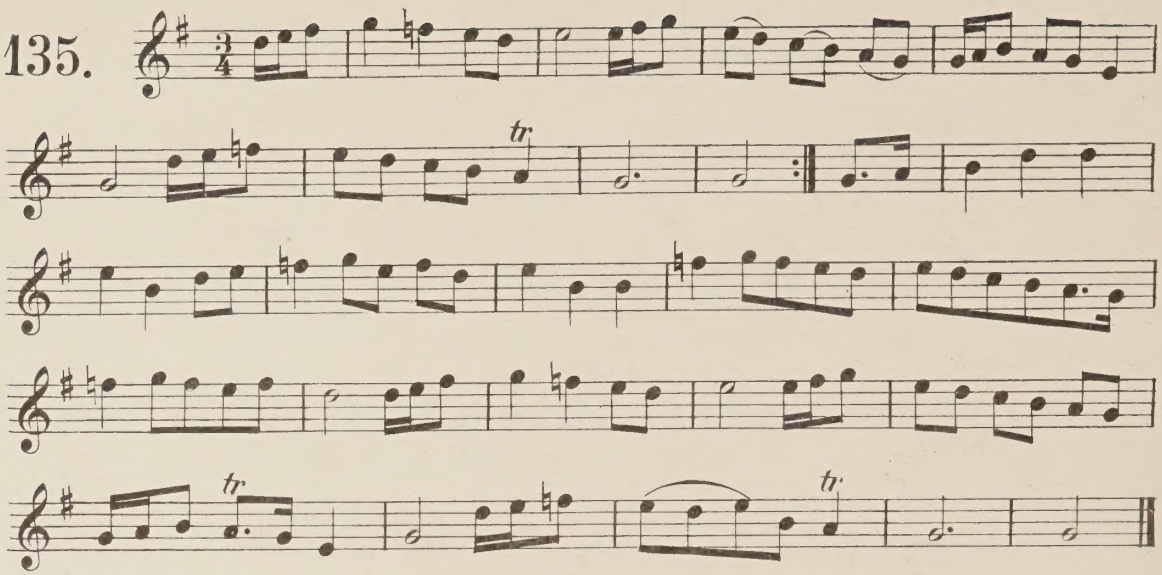
133.



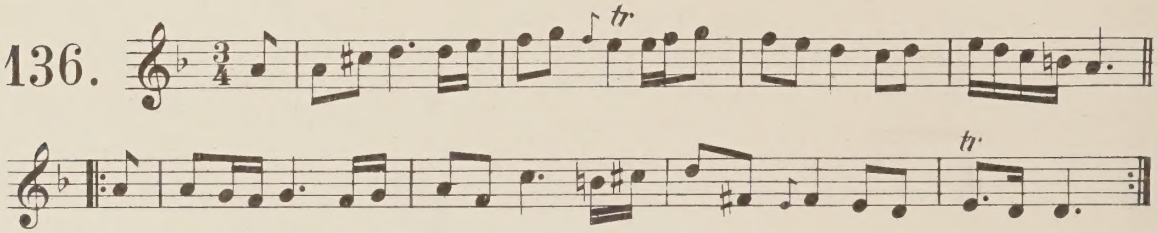
134.



135.

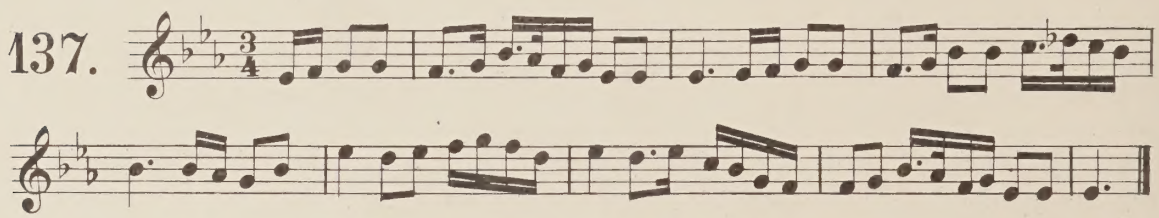


136.

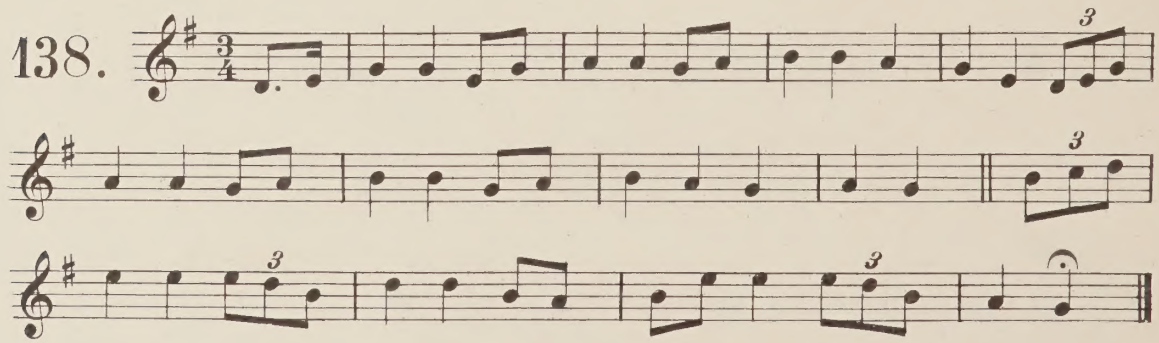


Note. A variant of Nº 107. Ed.

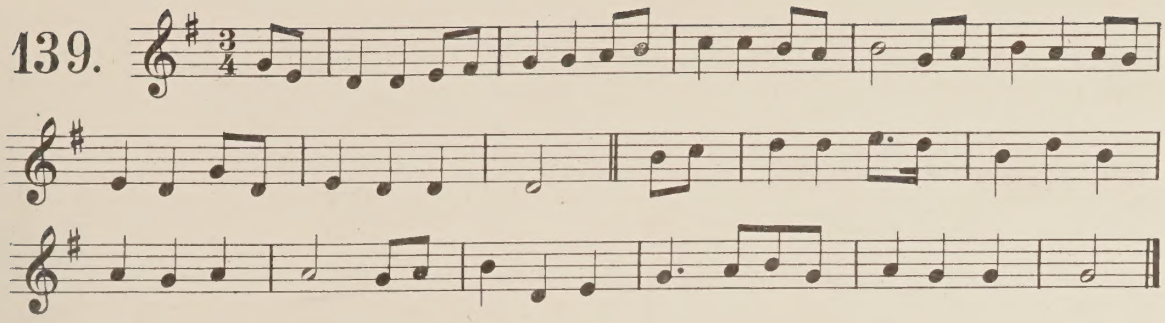
137.



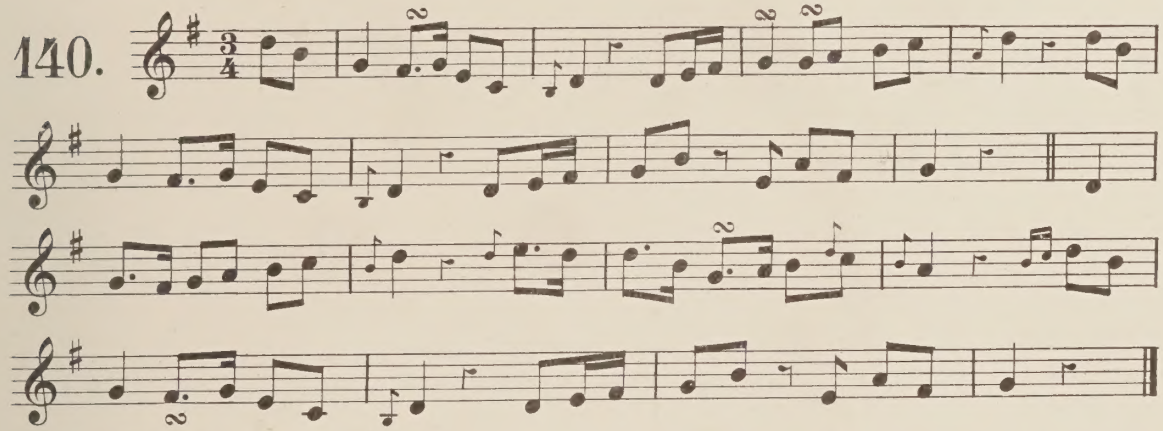
138.



139.

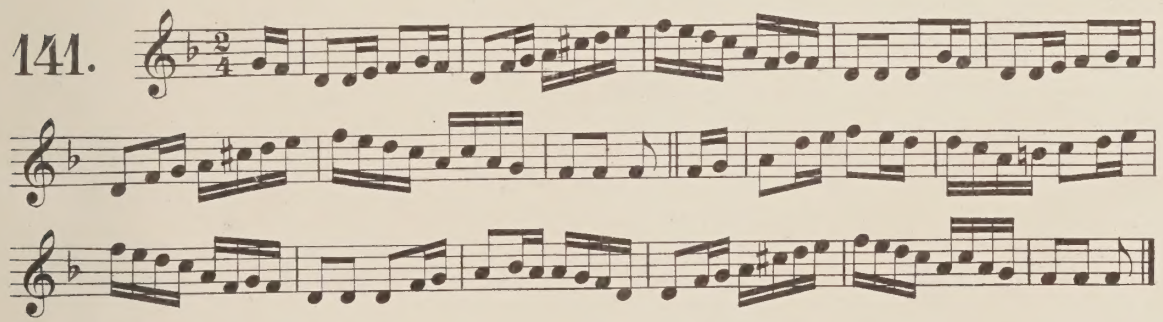


140.

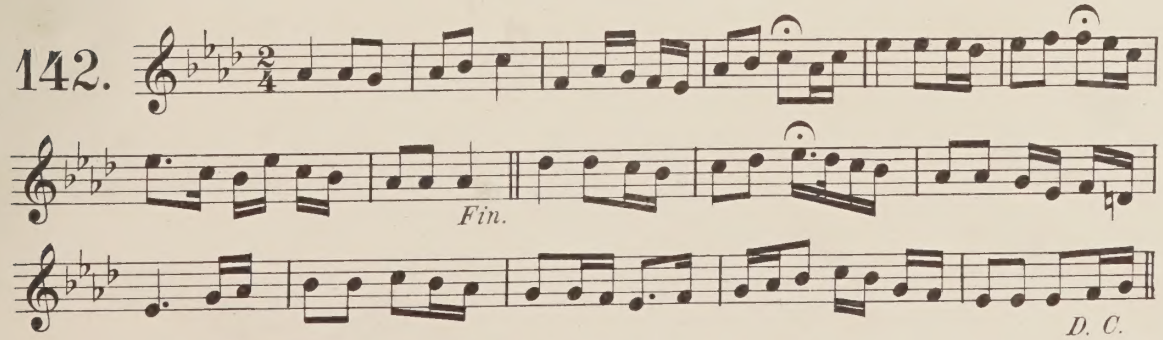


Note. A variant of Nº 72.

141.

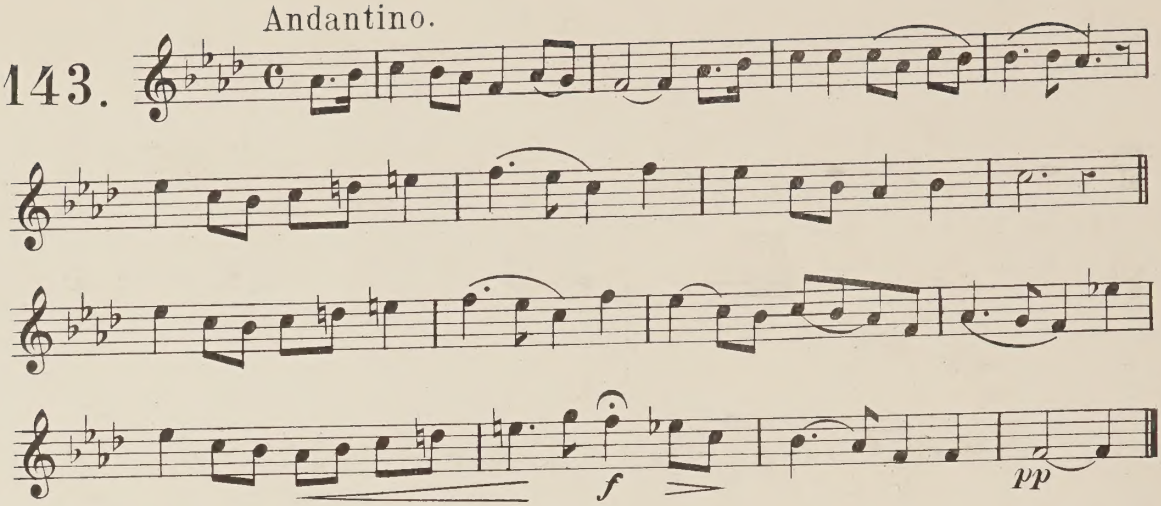


142.

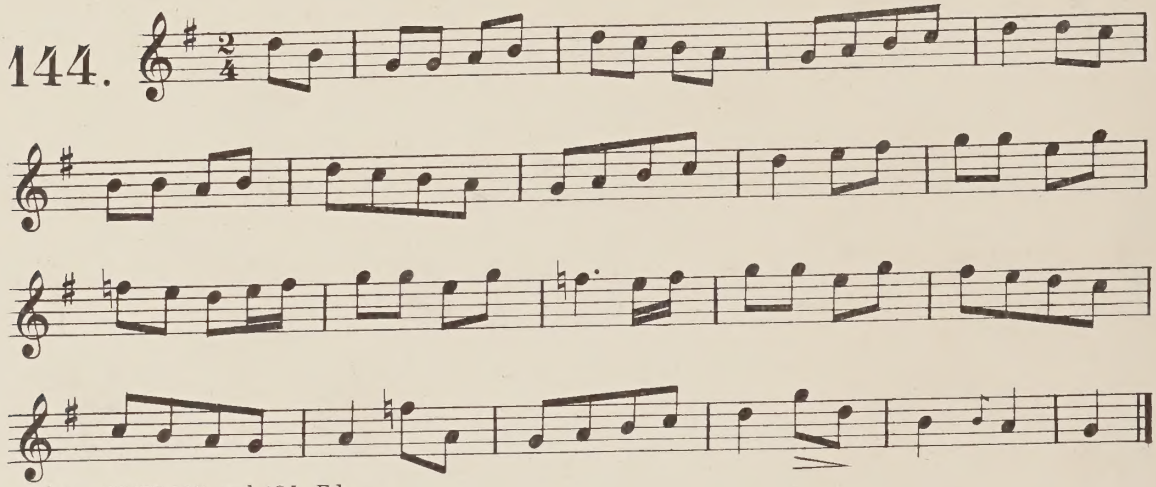


Andantino.

143.

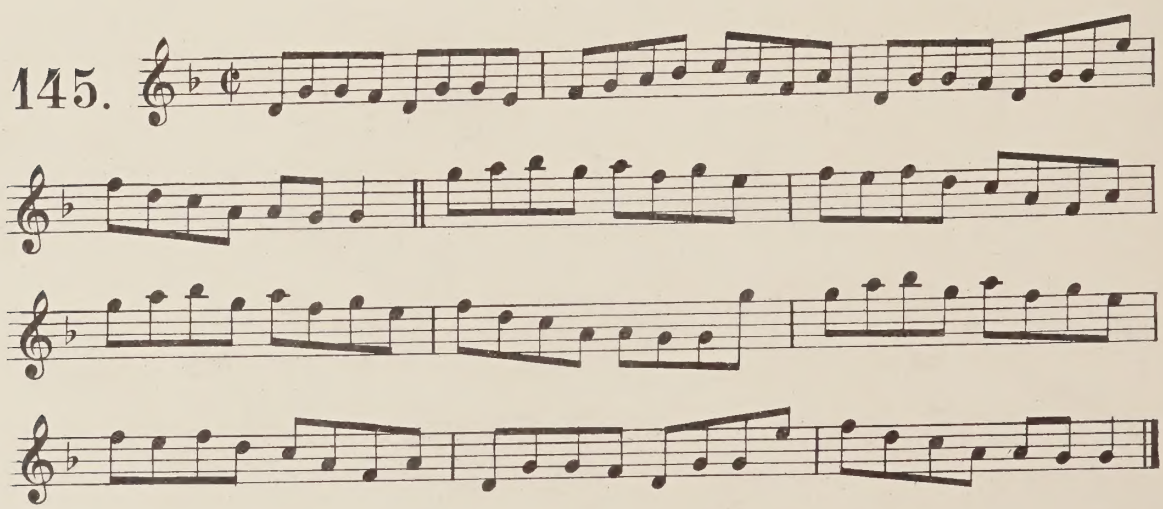


144.

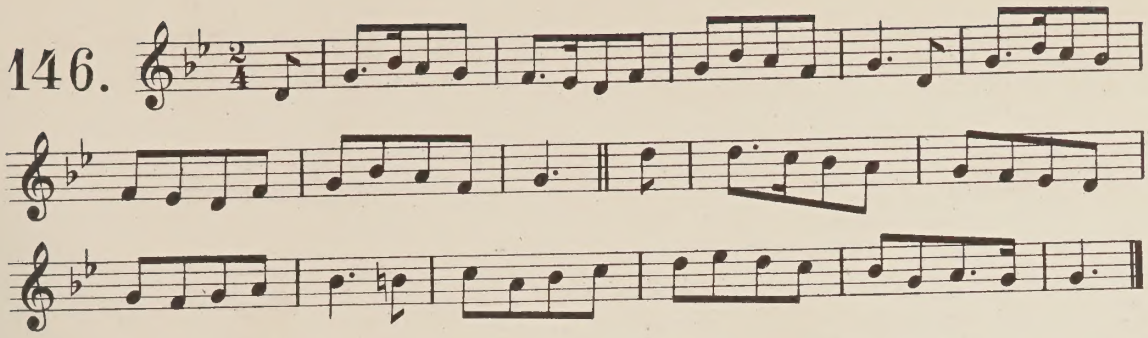


Note. Cf. Nº 183 and 184. Ed.

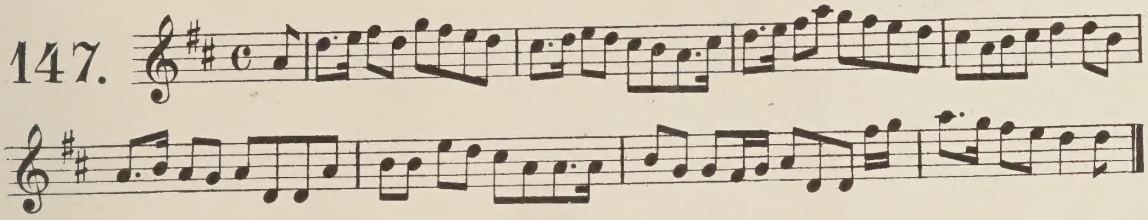
145.



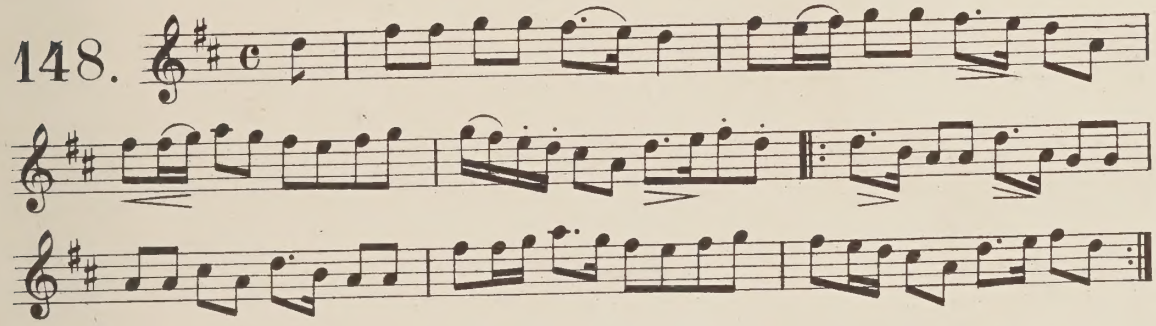
146.



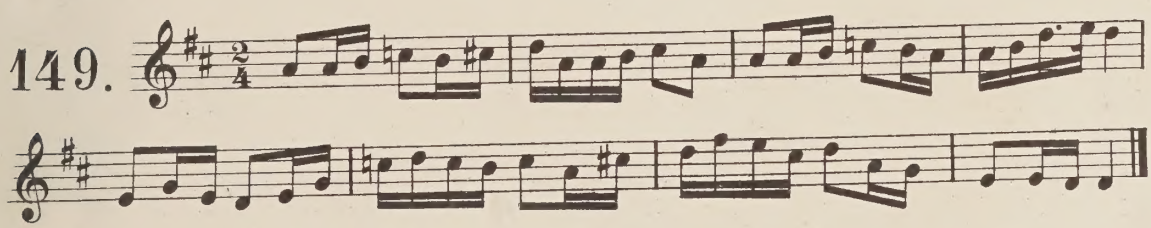
147.



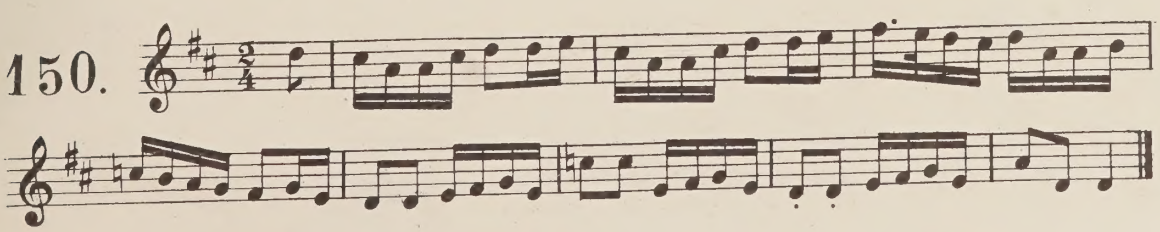
148.



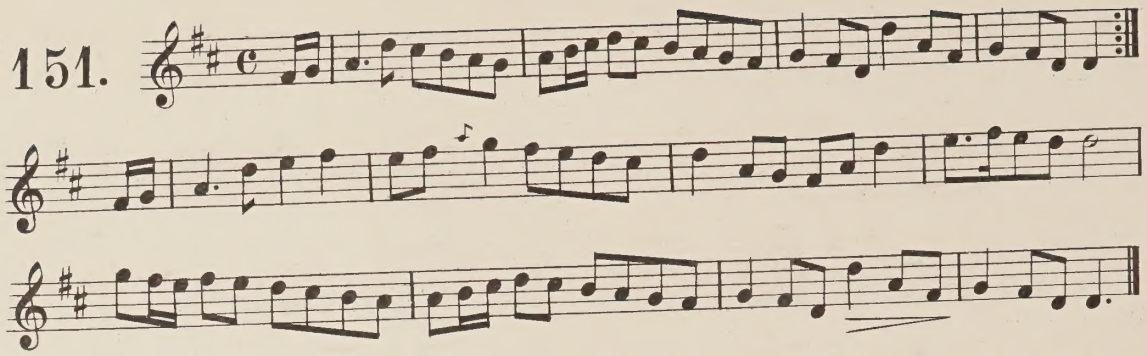
149.



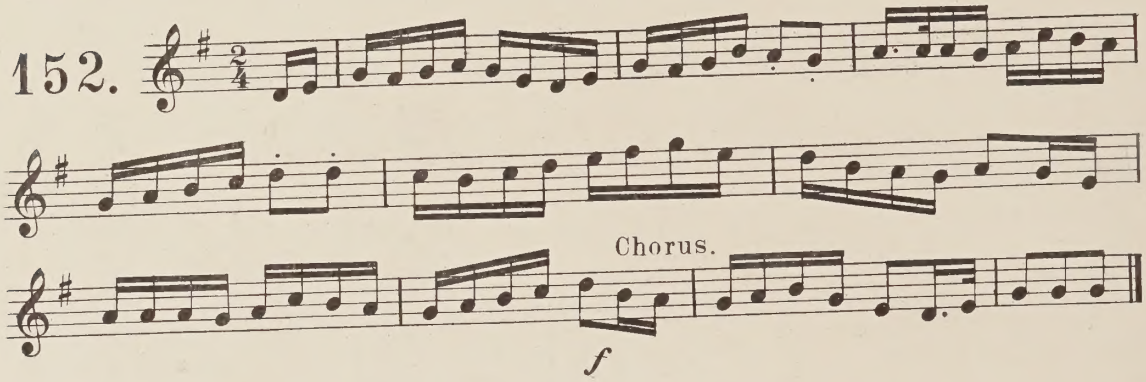
150.



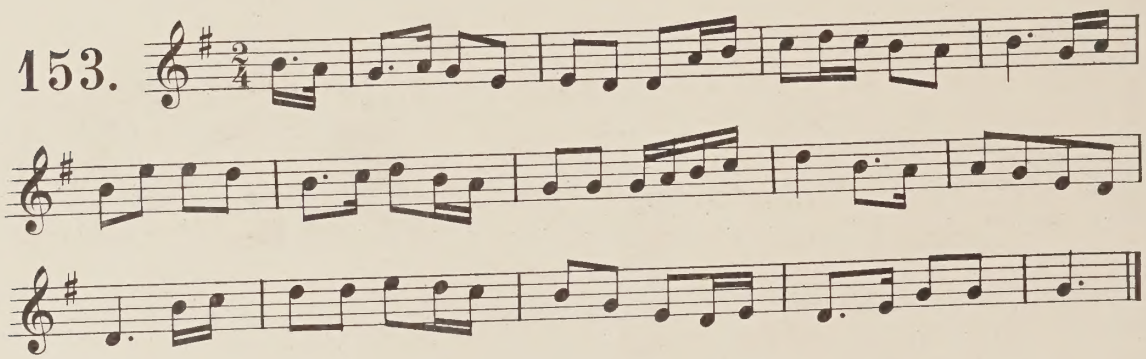
151.



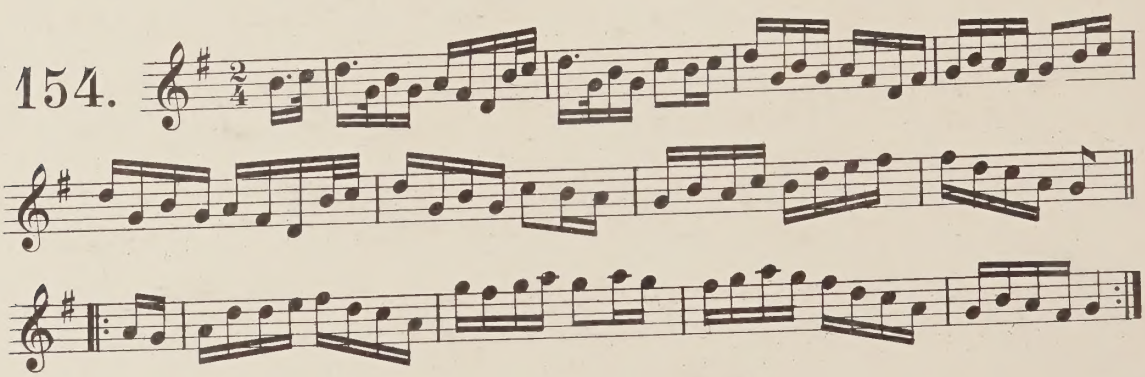
152.



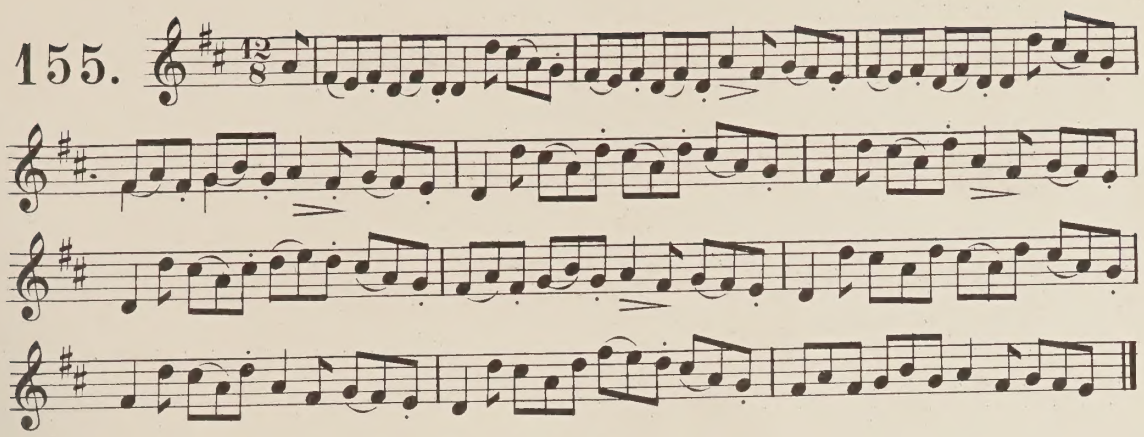
153.



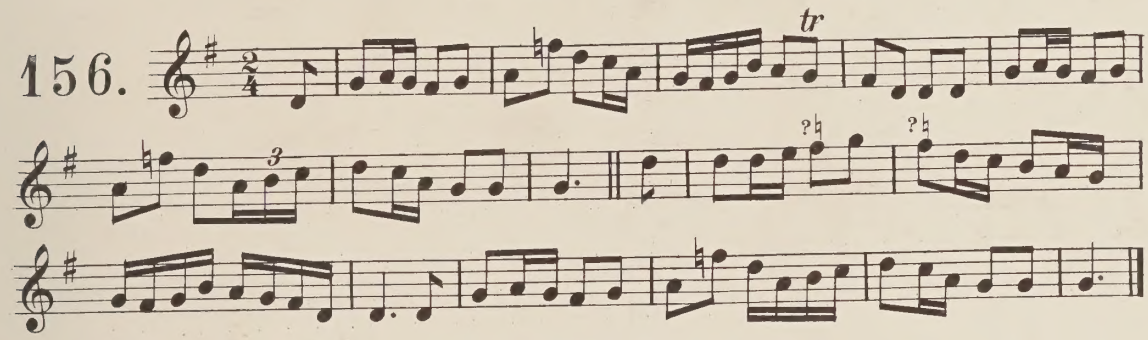
154.



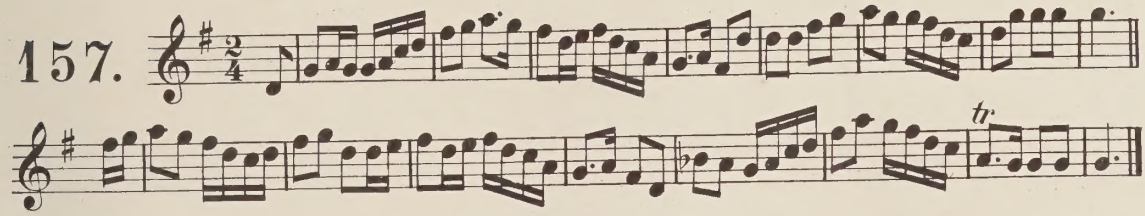
155.



156.

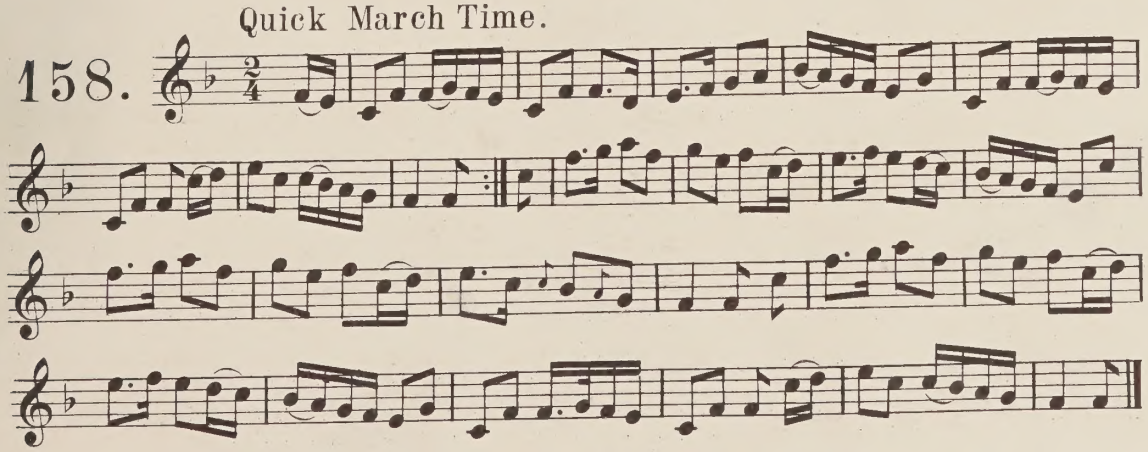


157.



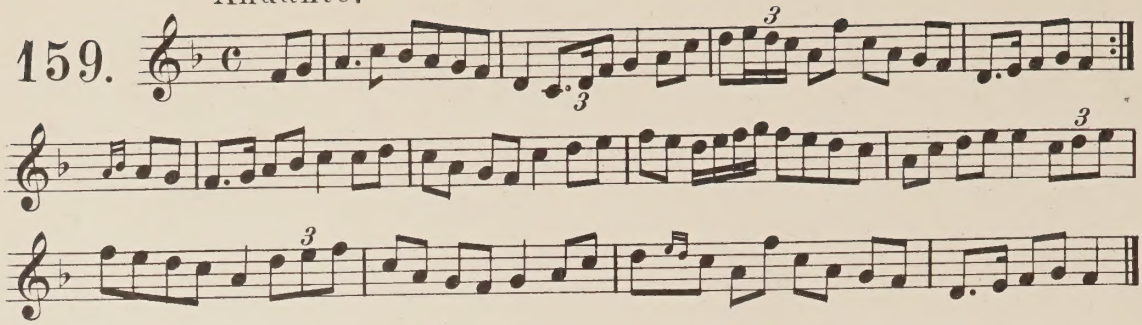
Quick March Time.

158.



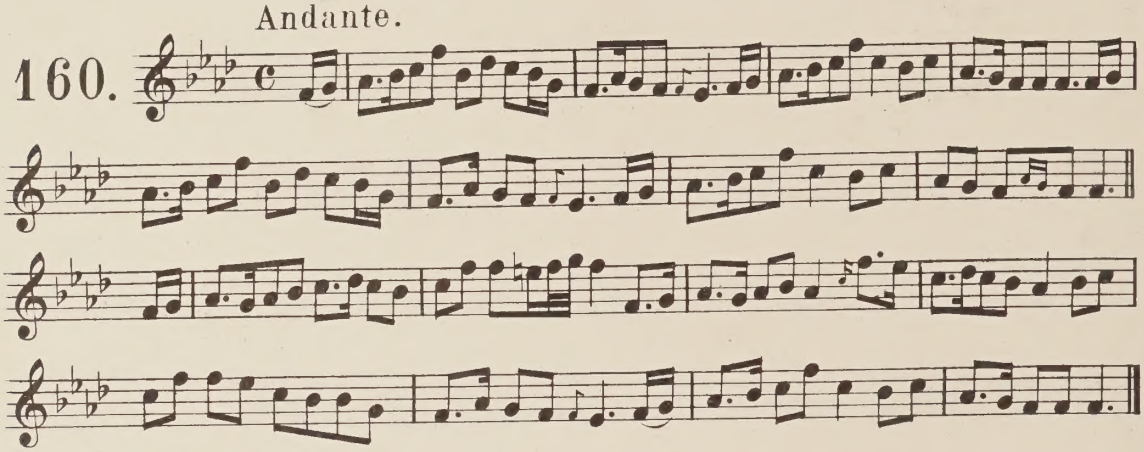
Andante.

159.



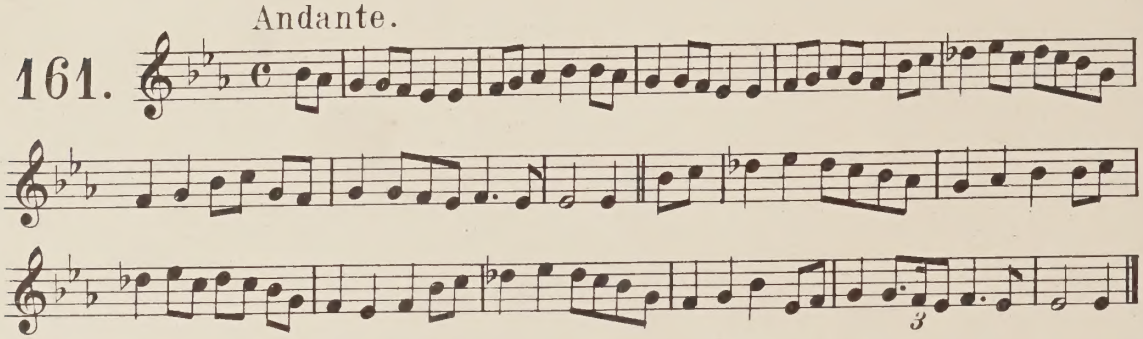
Andante.

160.

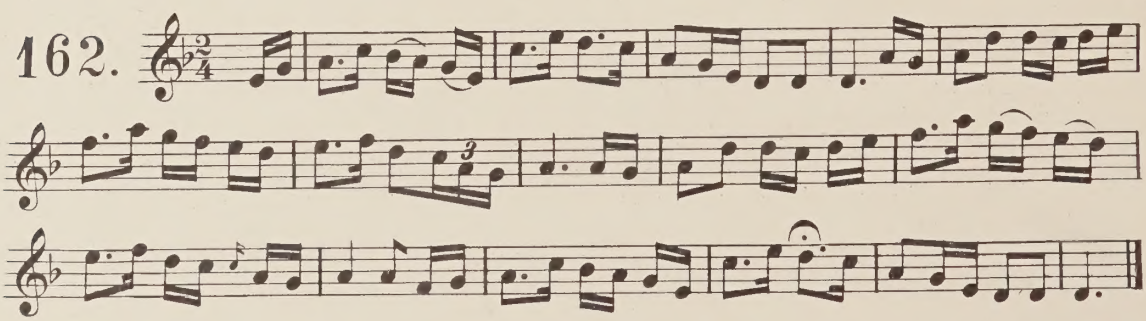


Andante.

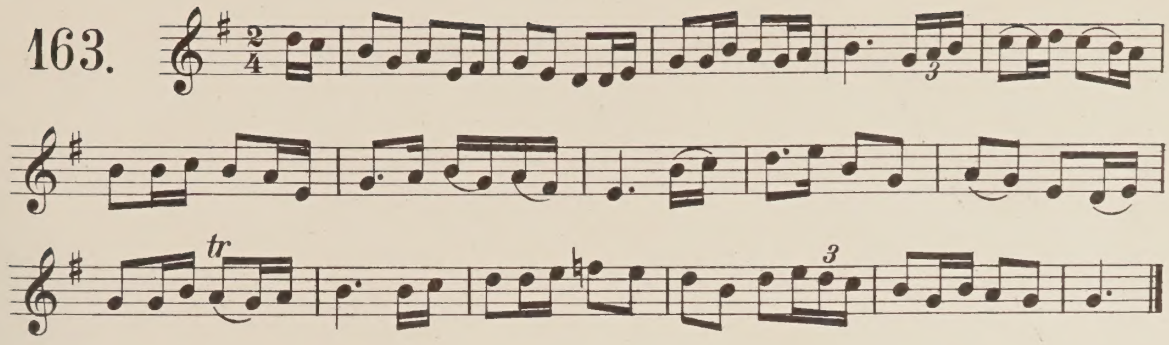
161.



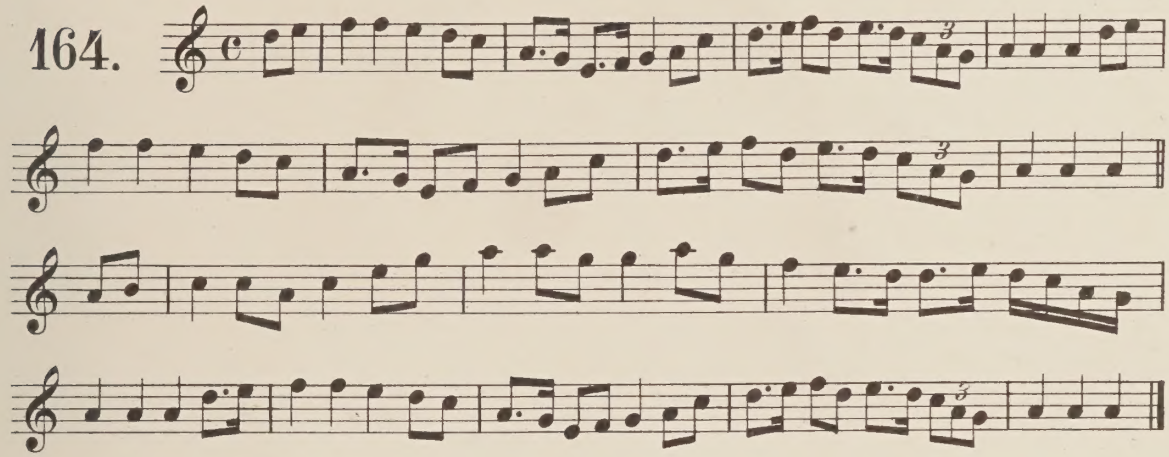
162.



163.



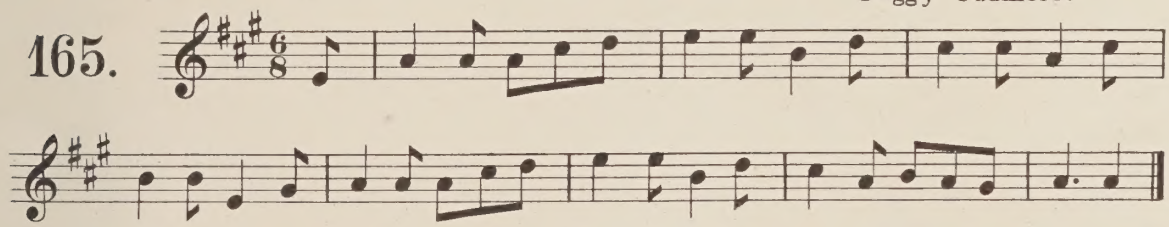
164.



Air. Name unknown.

Set by P. W. Joyce Esq. from Peggy Cudmore.

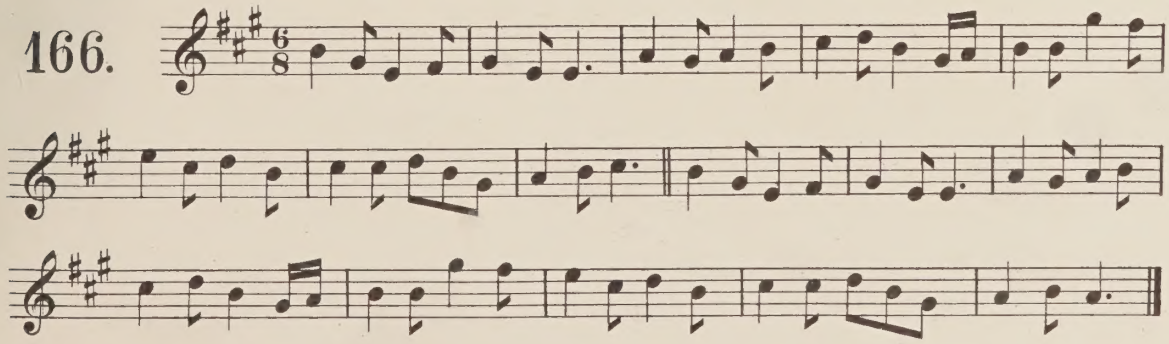
165.



Cº Clare.

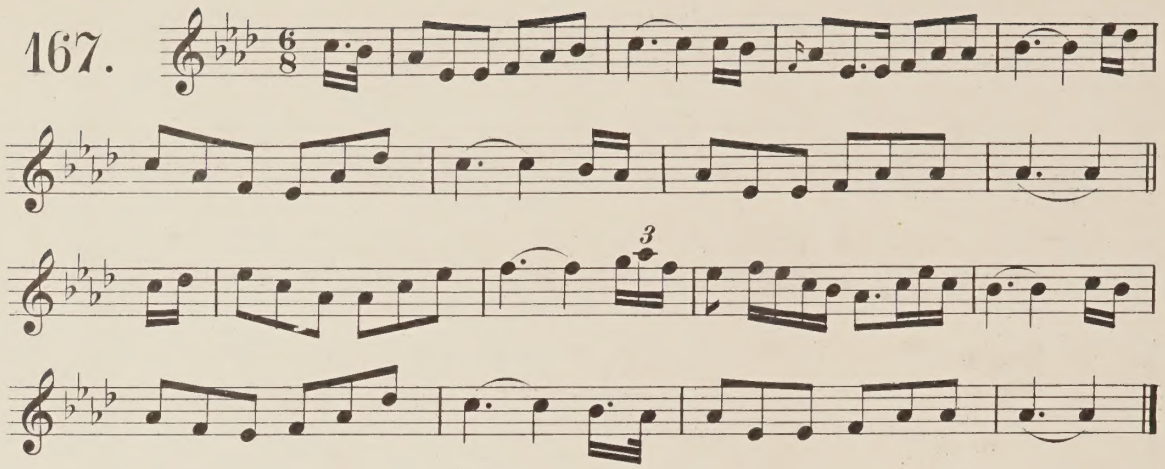
From F. Keane.

166.



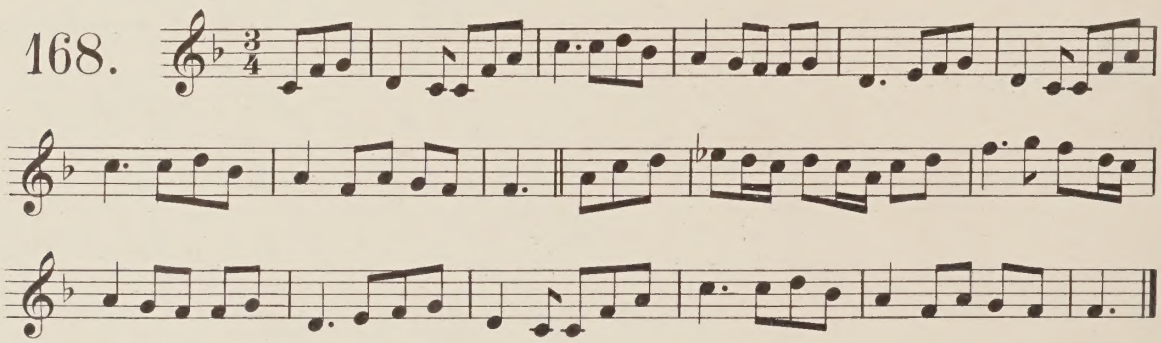
Cº Clare. Kilrush air

167.



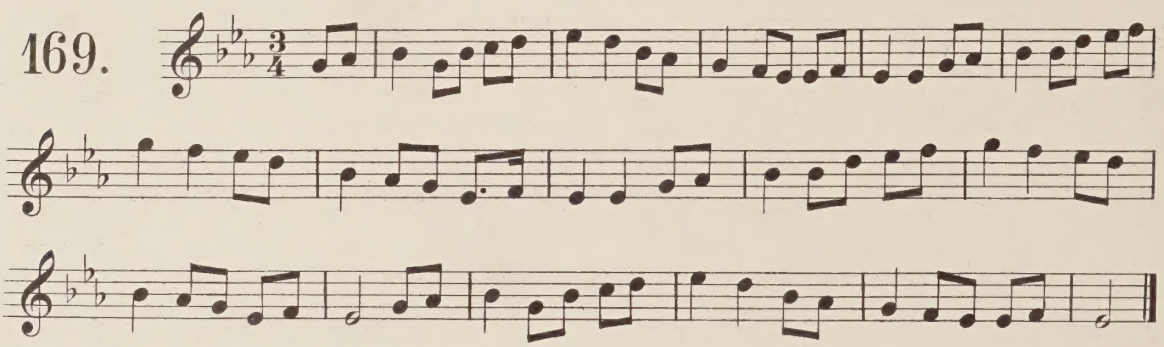
Cº Clare. From F. Keane.

168.



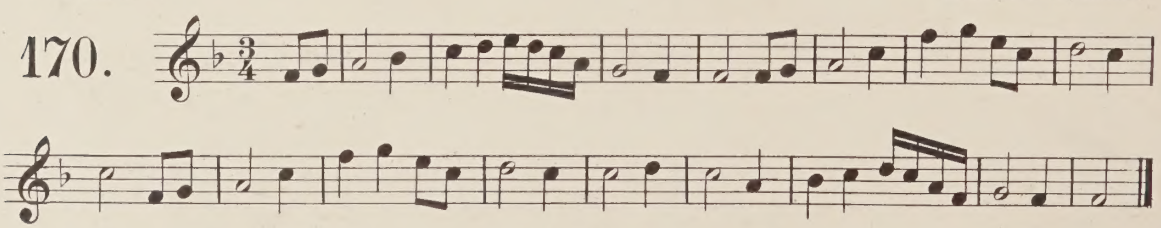
Cº Clare. From F. Keane.

169.



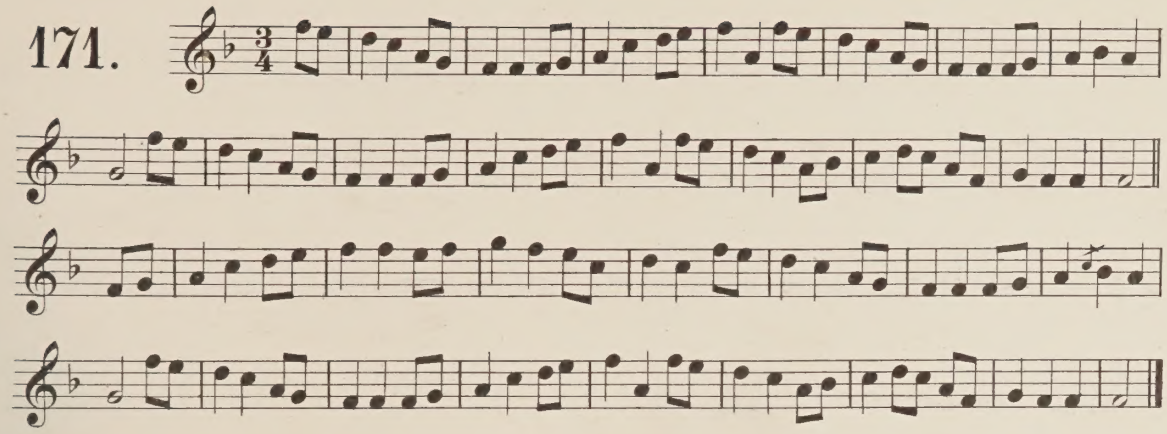
Cº Clare. From F. Keane.

170.



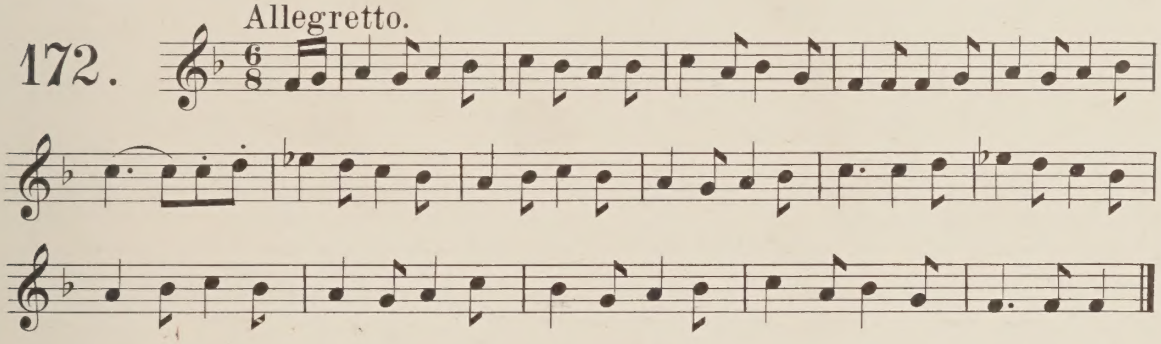
Cº Clare. From F. Keane, 10. Sep. 1854.

171.



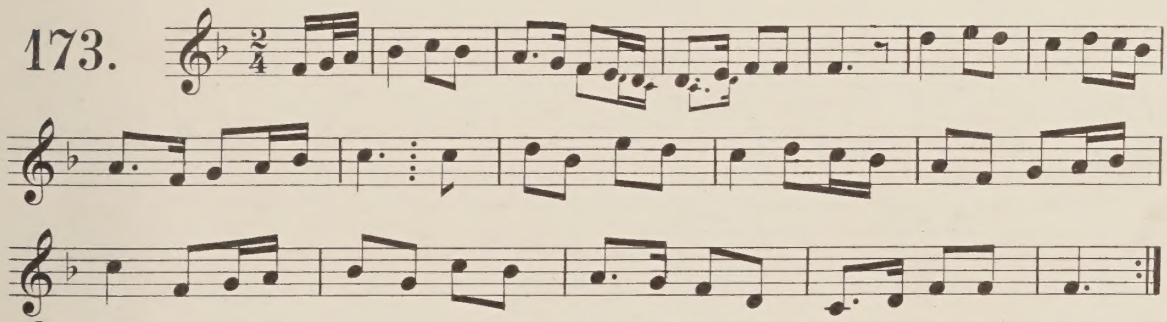
Cº Clare. From F. Keane.

172. Allegretto.



Cº Clare. From F. Keane.

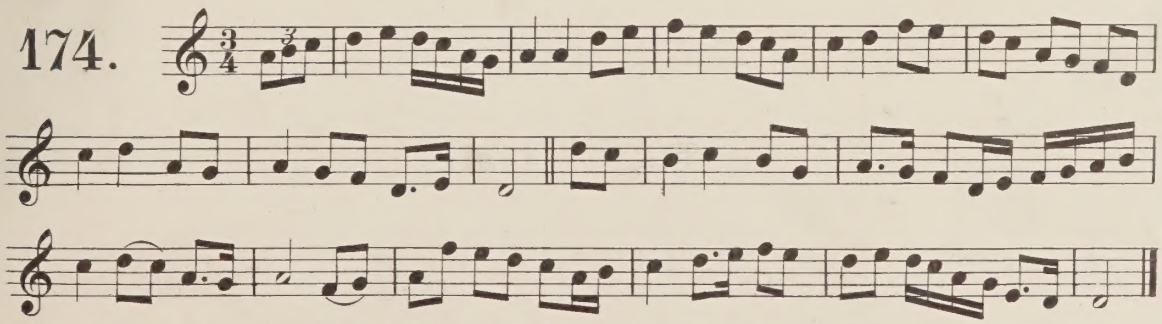
173.



Note. The small notes shew the variants in another setting, which is otherwise identical. Ed.

Cº Clare. From F. Keane, 12. July 1858.

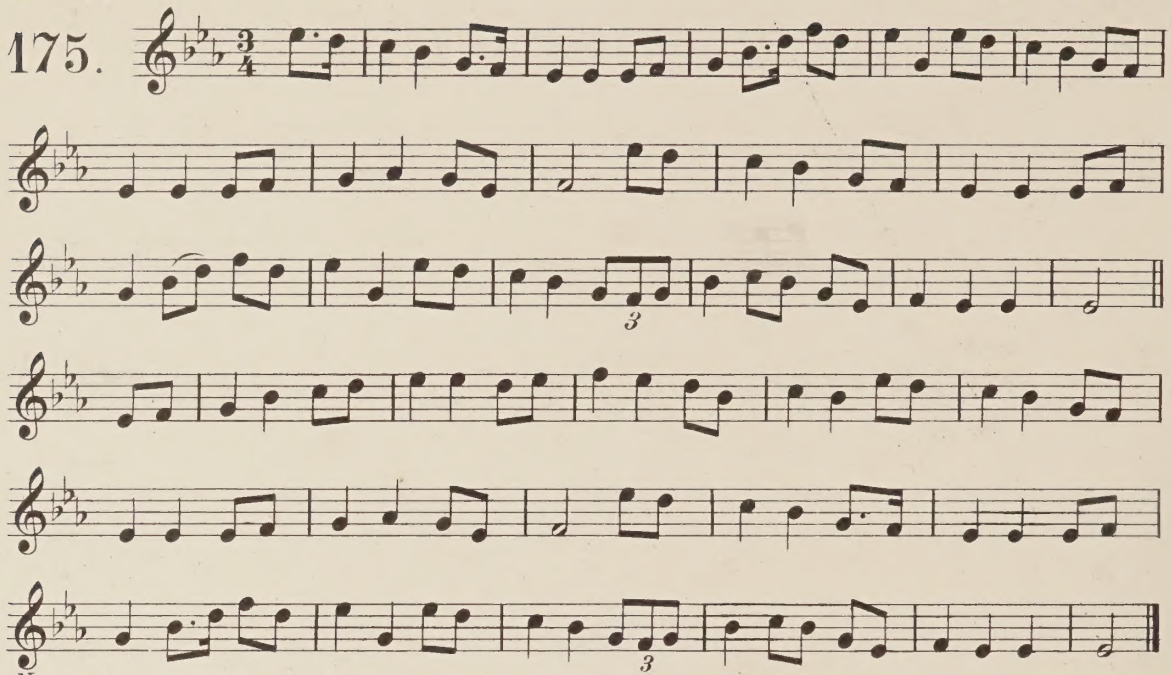
174.



Note. A Signature of two sharps has been added in pencil by another hand. Ed.

Cº Clare. from F. Keane.

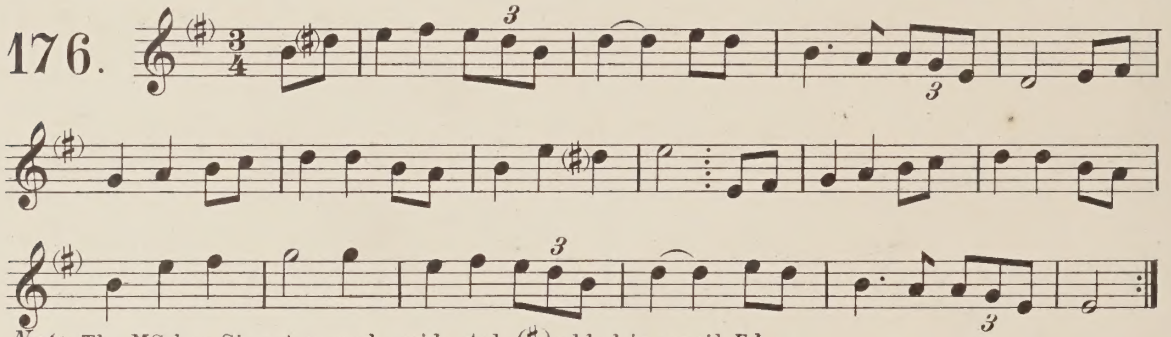
175.



Note. A variant of Nº 171. Ed.

Cº Clare. from F. Keane 19. July 1858.

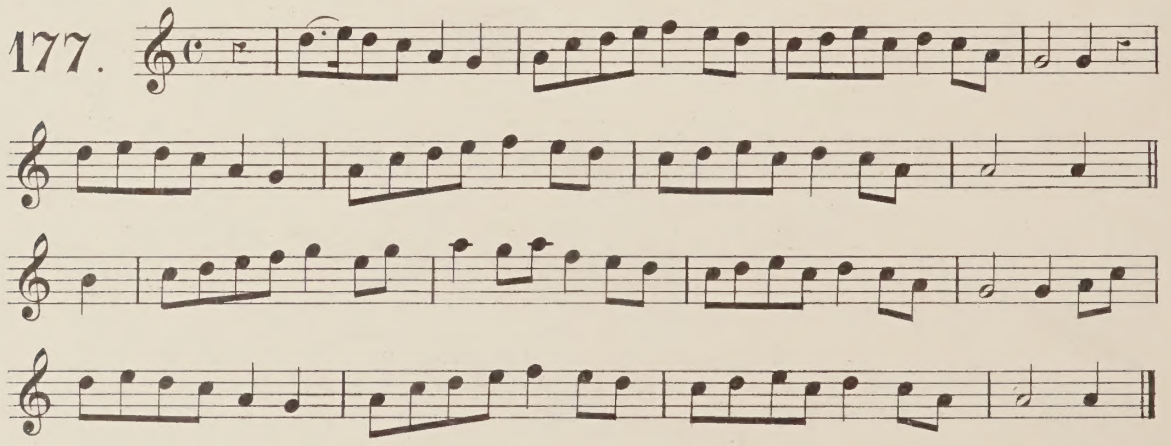
176.



Note. The MS. has Signature and accidentals (♯) added in pencil. Ed.

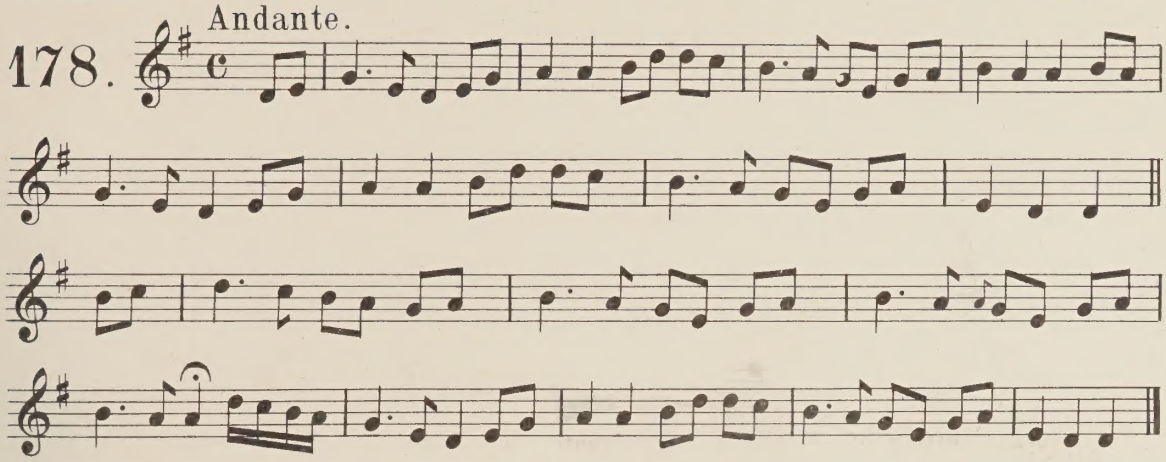
Cº Clare. from F. Keane 19. July 1858.

177.



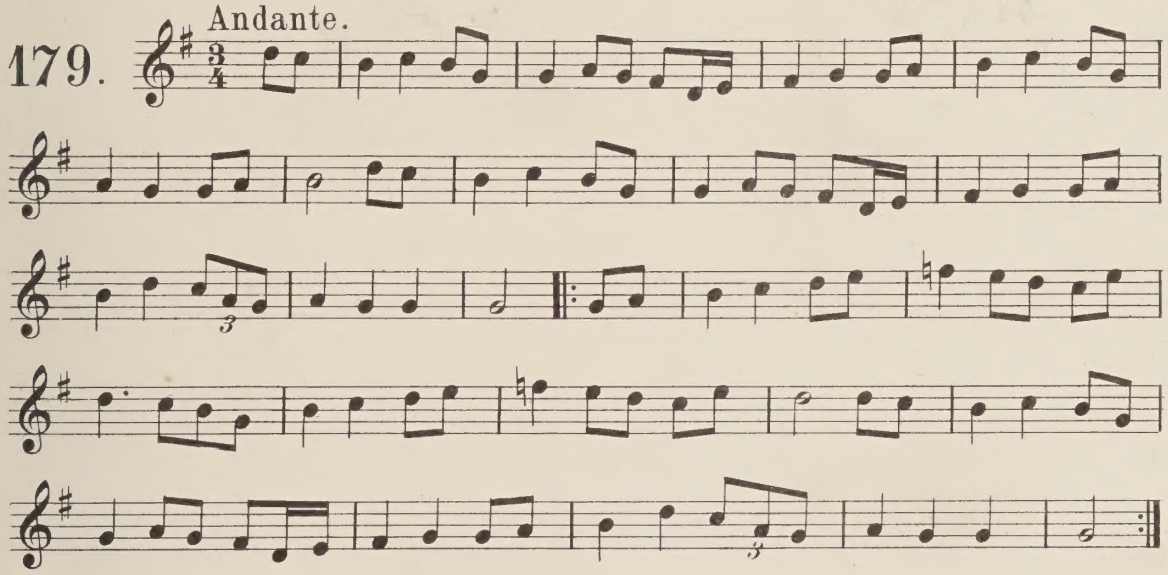
Cº Clare. from F. Keane's book Kilrush.

178. Andante.



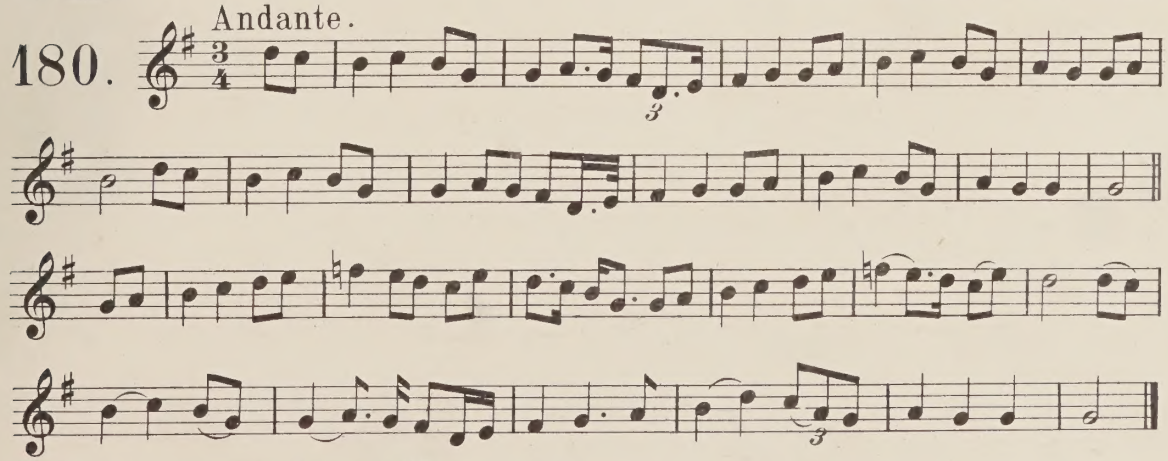
Cº Clare. from F. Keane 1858.

179. Andante.



Cº Clare. from F. Keane, 21. July 1858.

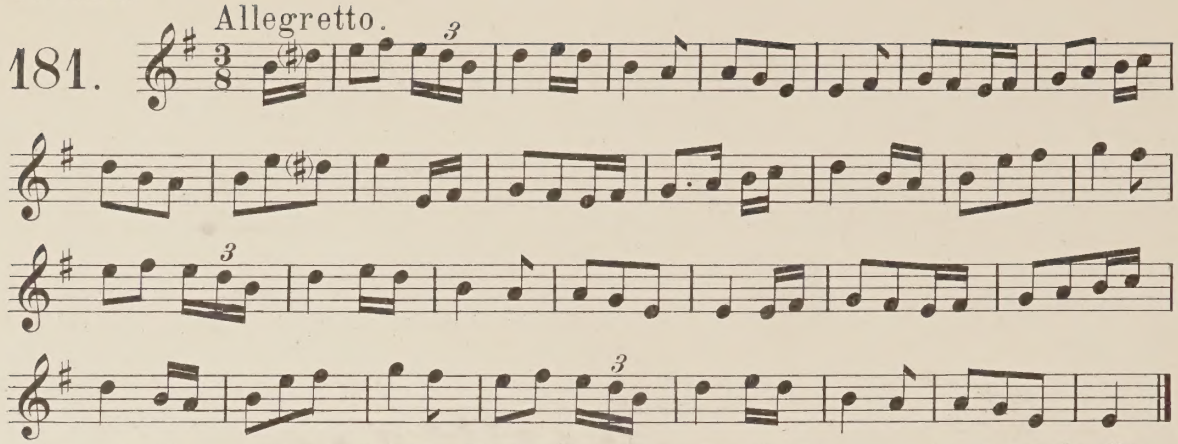
180. Andante.



Note. A variant of preceding tune ED.

Cº Clare.

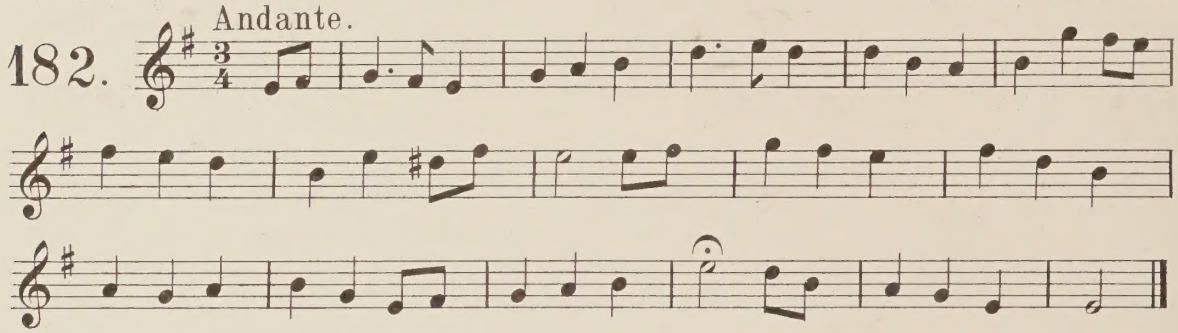
181. Allegretto.



Note. Another setting of Nº 176. MS. has signature, and accidentals in pencil, compare also the following tune. Ed.

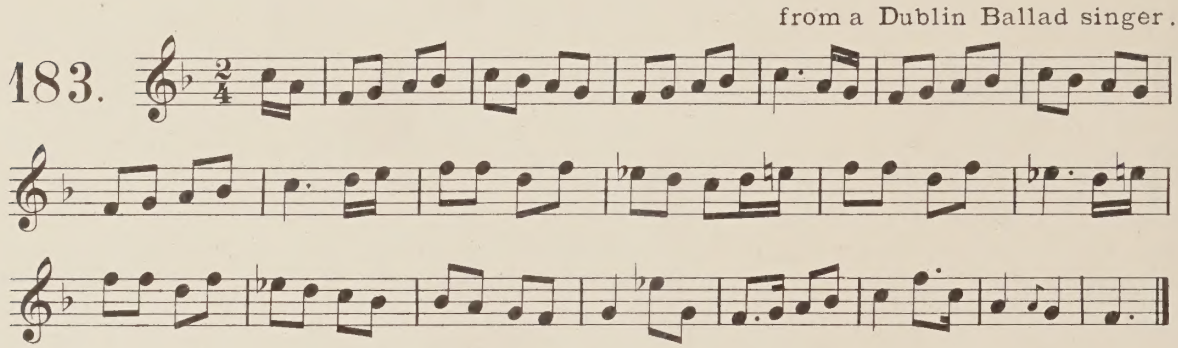
Cº Clare. from F. Keane's book.

182. Andante.



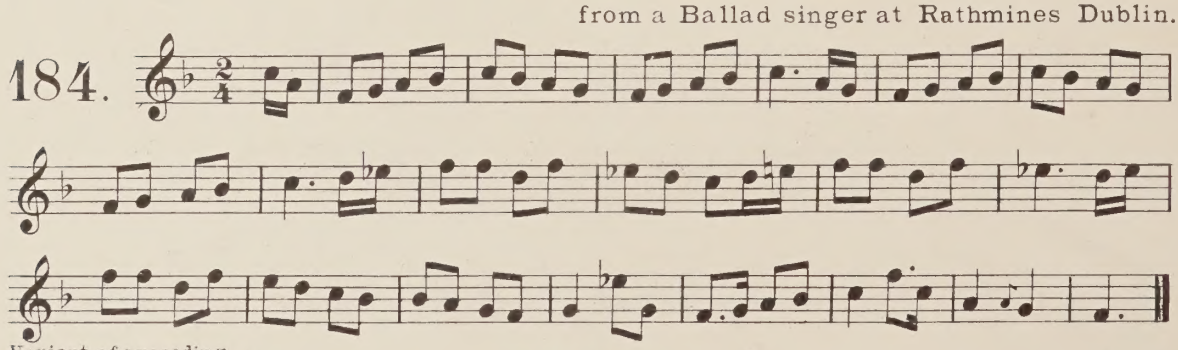
from a Dublin Ballad singer.

183.



from a Ballad singer at Rathmines Dublin.

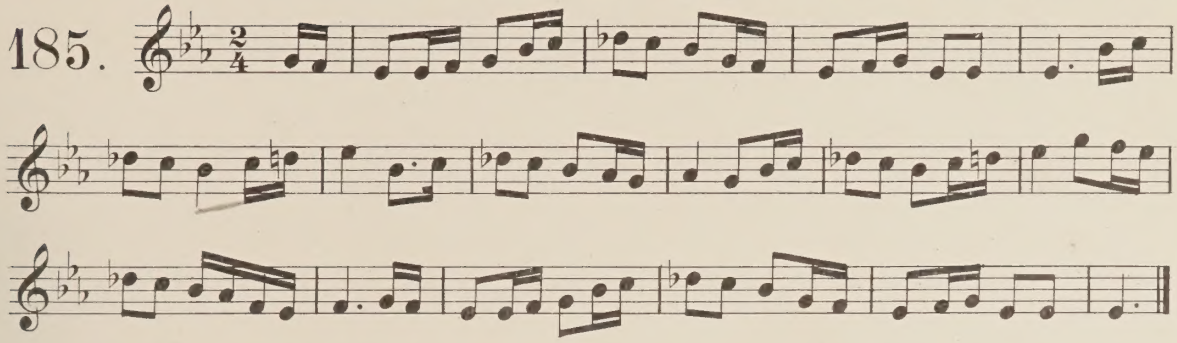
184.



Variant of preceding.

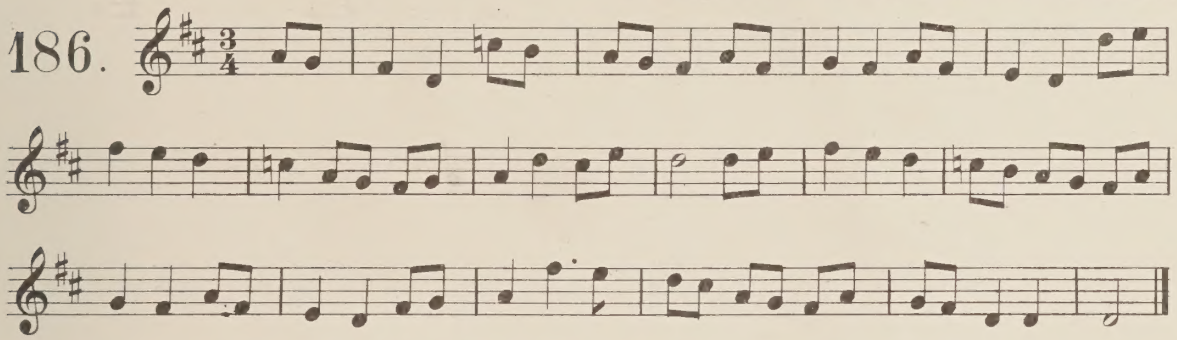
from a blind man singing in Cuffe Street, Dublin, Nov. 1852.

185.



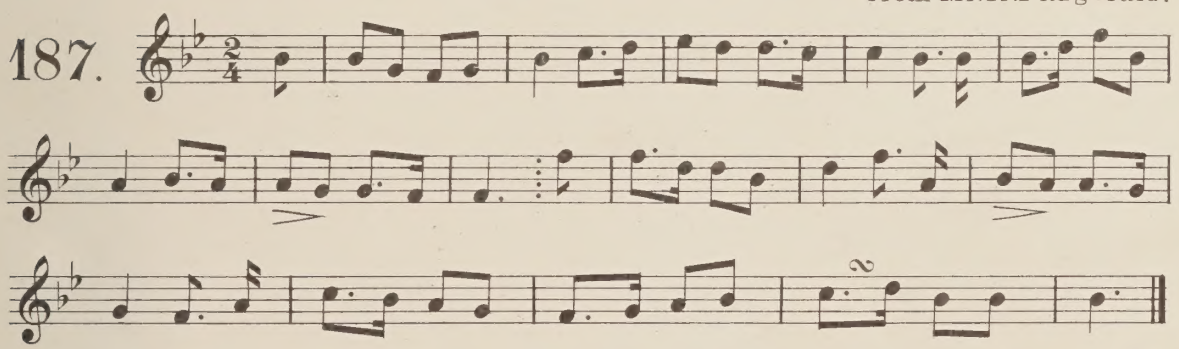
as sung by a Ballad singer at Rathmines.

186.



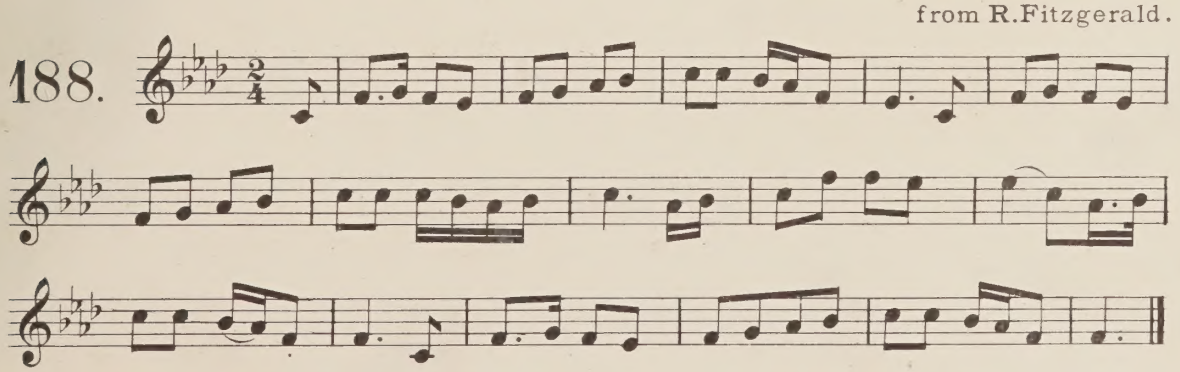
from Mr. R. Fitzgerald.

187.



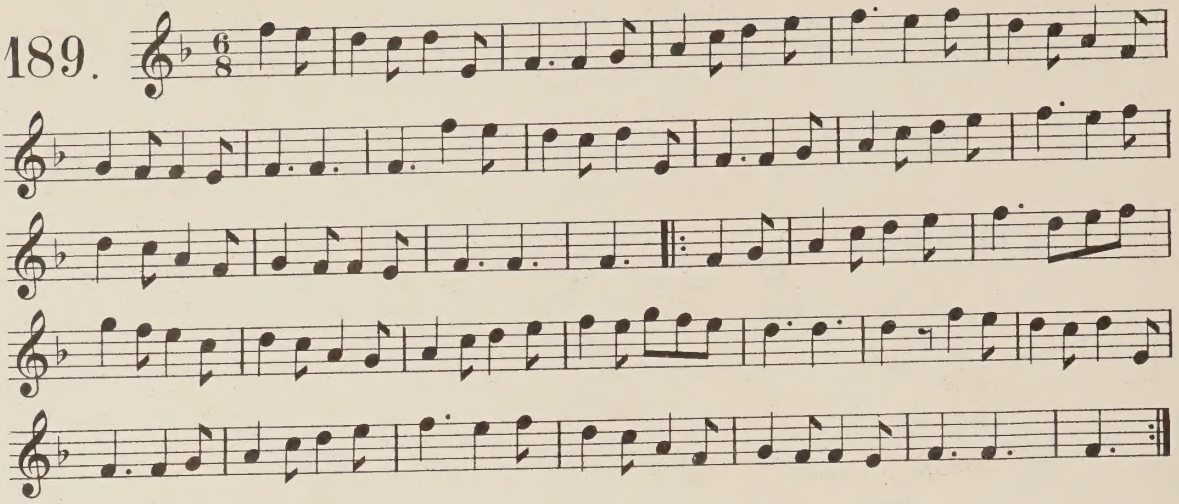
from R. Fitzgerald.

188.



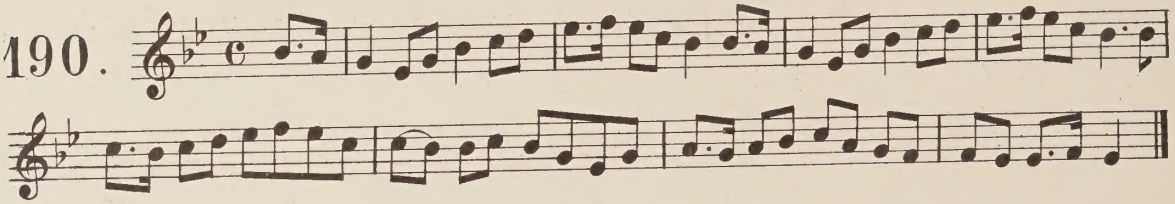
from Mr. R. Fitzgerald.

189.



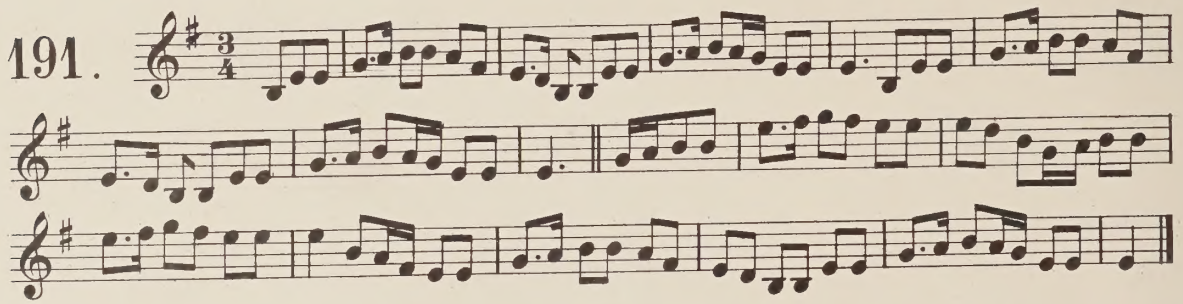
Kilkenny air.

190.



from the county of Louth.

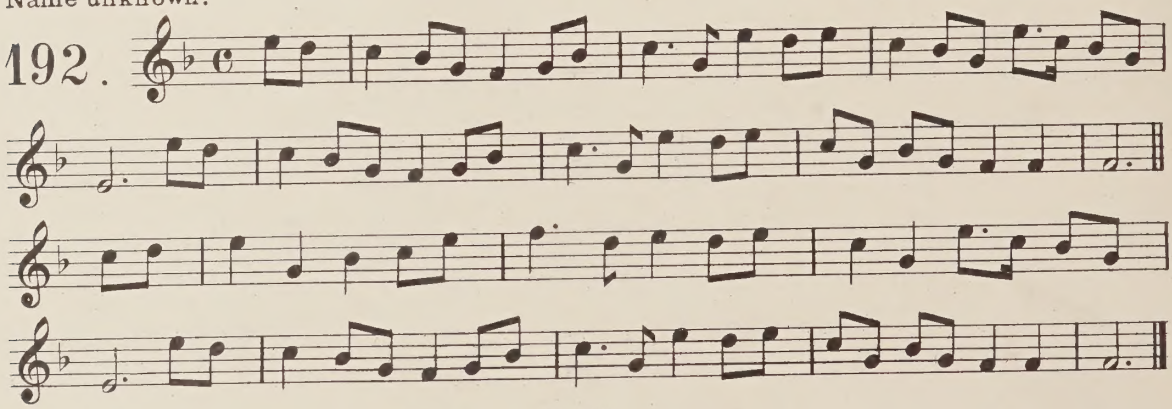
191.



Name unknown.

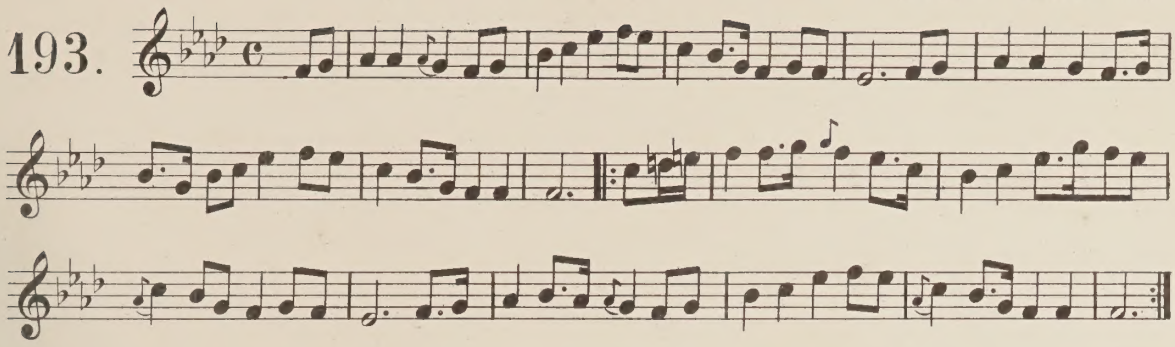
from P. Mac Dowell Esq.

192.



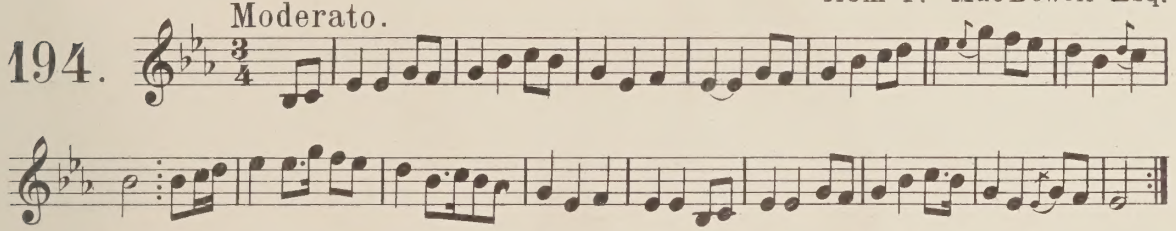
from P. MacDowell.

193.



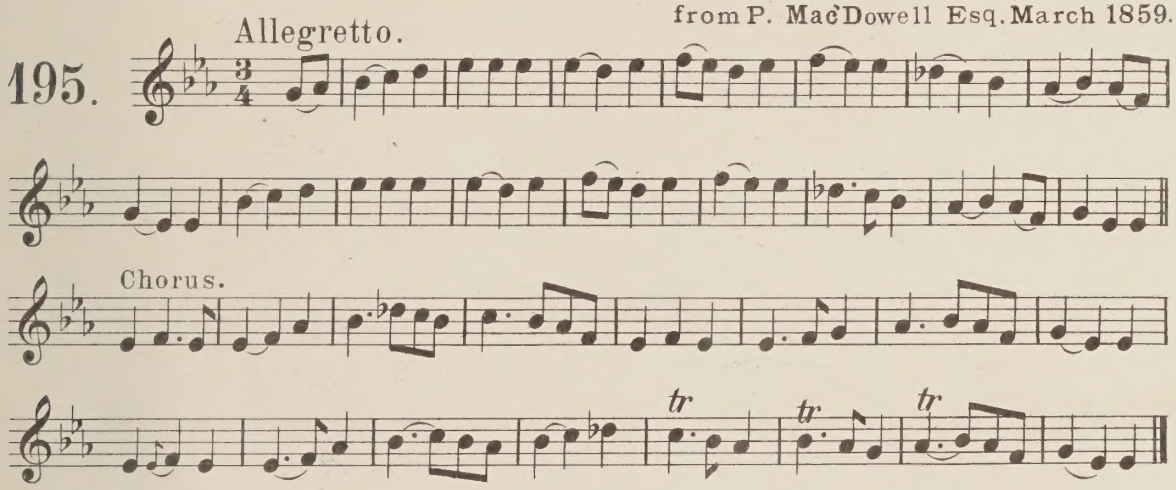
from P. MacDowell Esq.

194. Moderato.



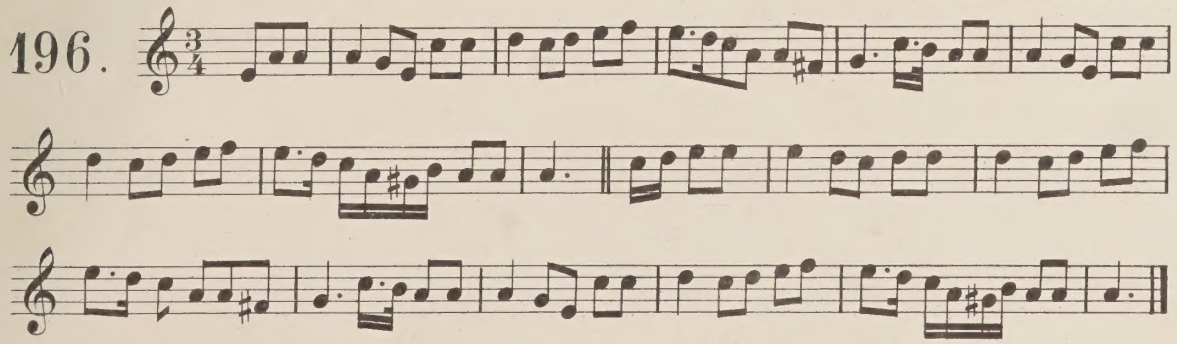
from P. MacDowell Esq. March 1859.

195. Allegretto.



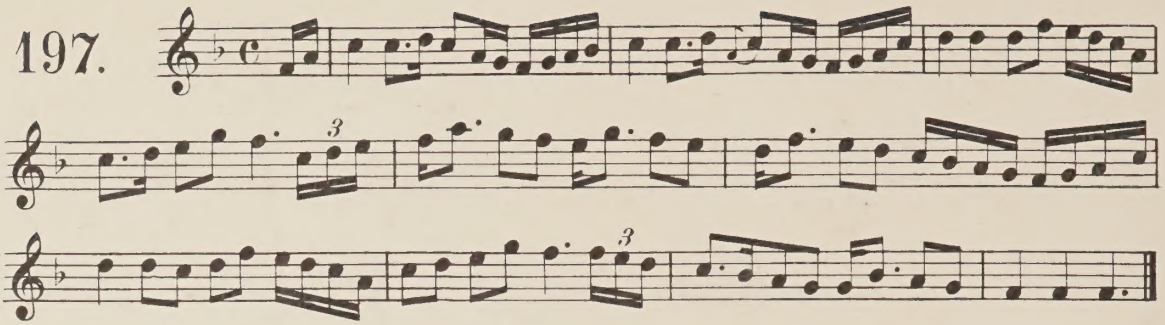
From Mr. MacDowell.

196.



From Mr Mac Dowell.

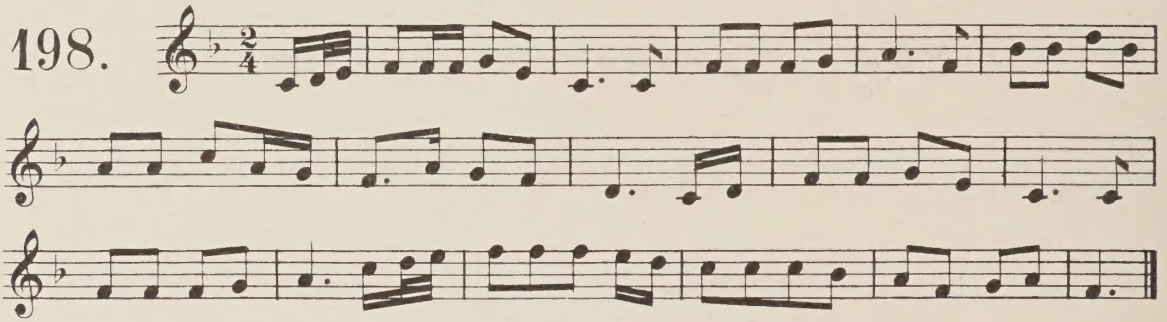
197.



A variant of Nº 39. Ed.

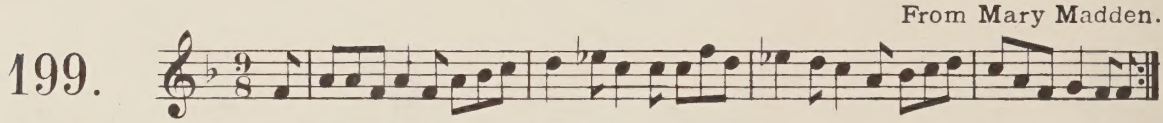
From Mr Hardiman's M.S.

198.



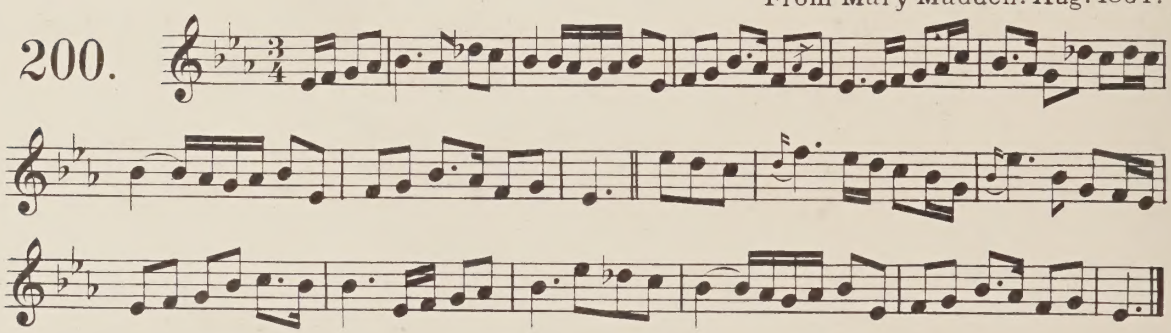
From Mary Madden.

199.



From Mary Madden. Aug. 1854.

200.

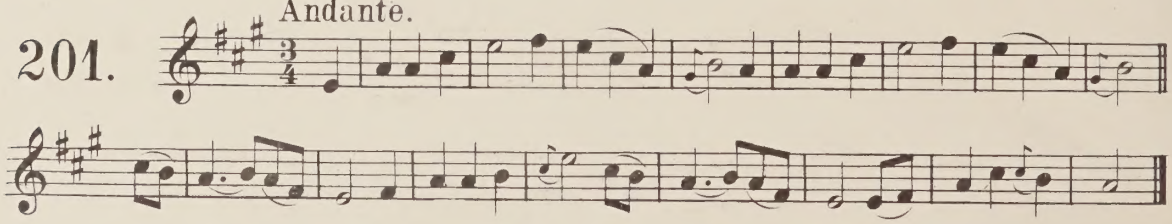


Mayo air. Name unknown.

From Dr. Kelly.

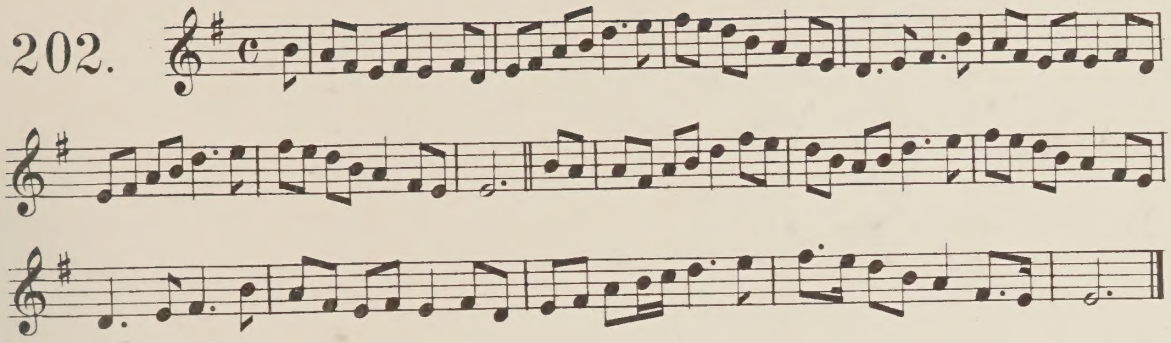
Andante.

201.



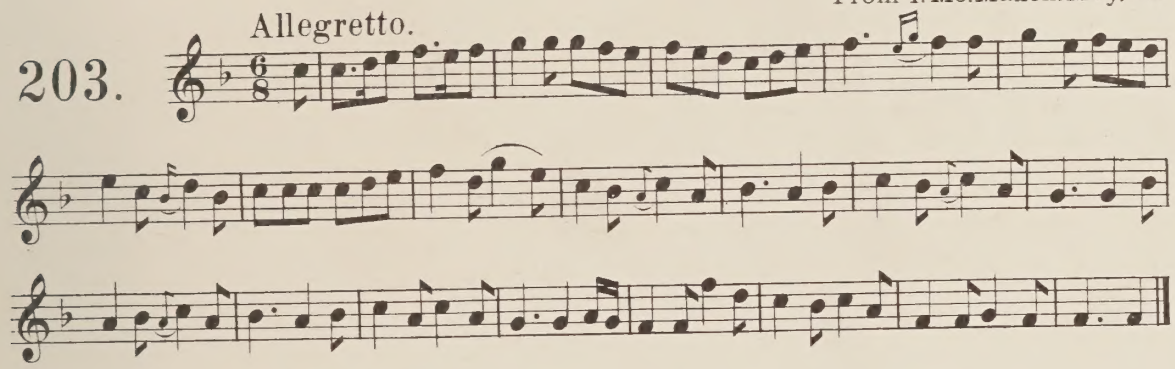
From T.Mac Mahon.

202.



From T. Mc. Mahon. May. 56

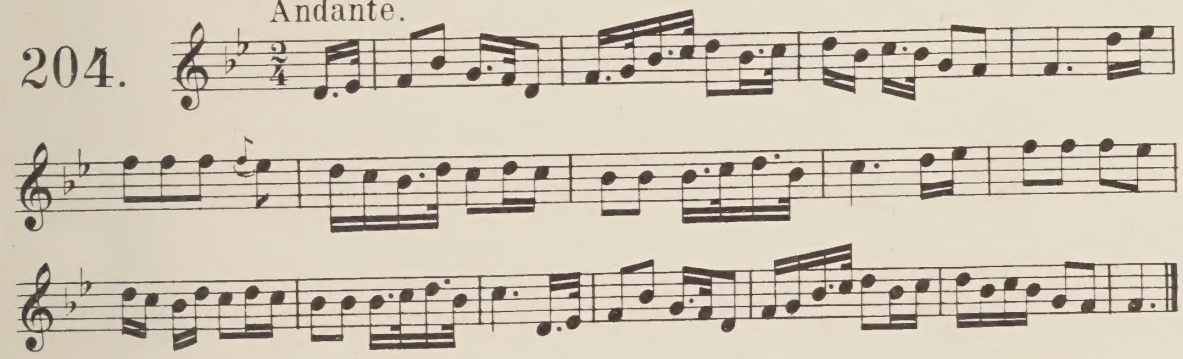
203. Allegretto.



Name unascertained.

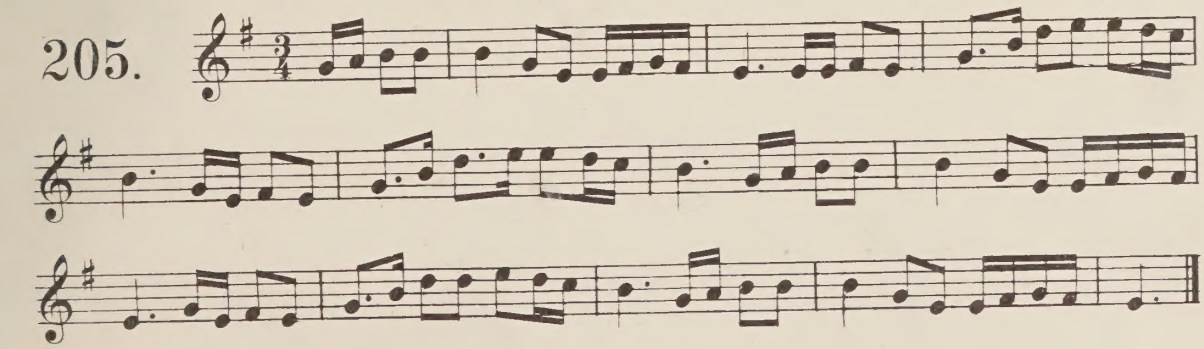
From Mr Pigot's M.S.

204. Andante.



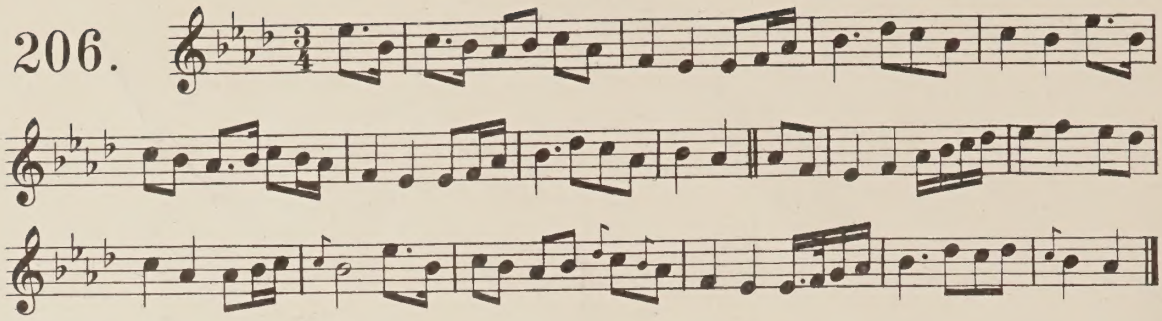
From E. O' Reilly's M. S.

205.



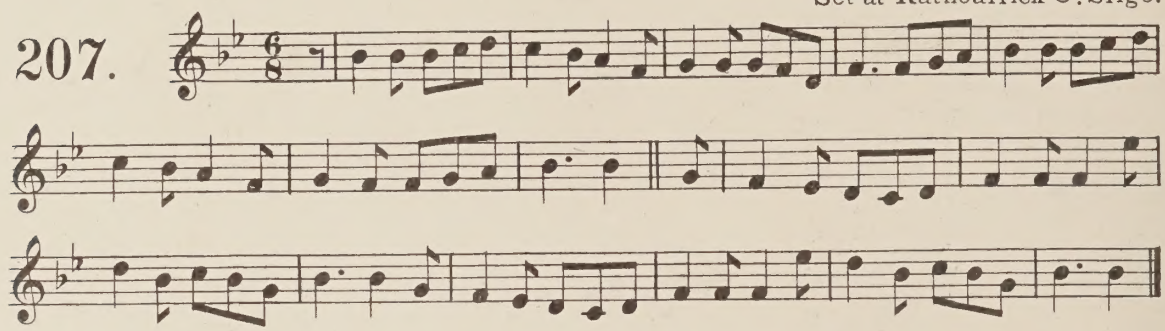
Set at Rathcarrick Cº Sligo.

206.



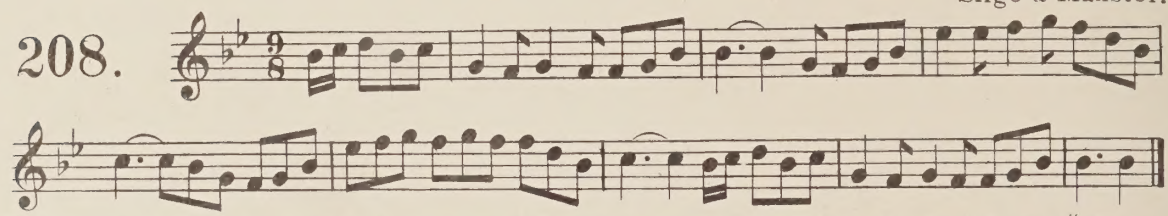
Set at Rathcarrick Cº Sligo.

207.



Sligo & Munster.

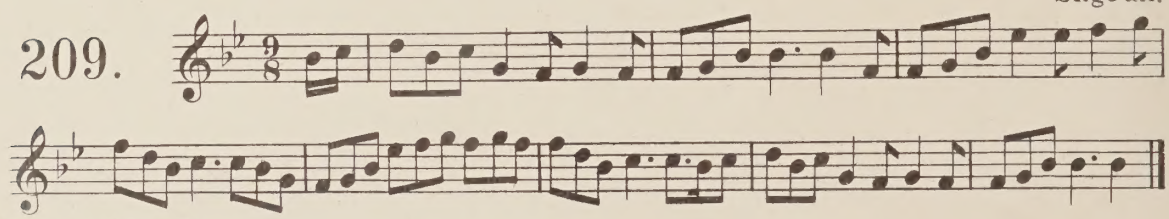
208.



Note. This air, which is without title in the M S., is published in Petrie's Ancient Music of Ireland, Vol. I. as "The blackthorn cane with a thong."

Sligo air.

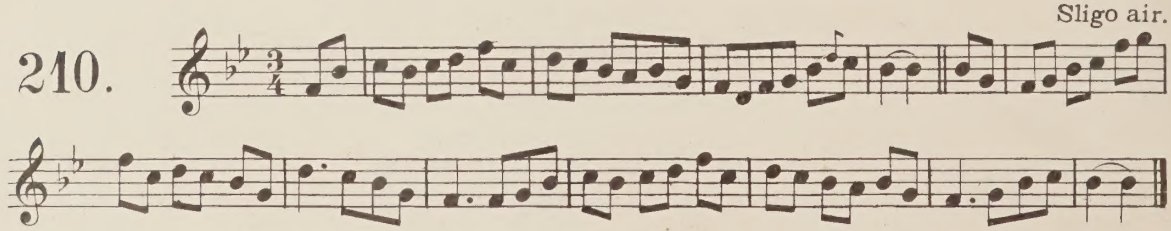
209.



Variant of Preceding.

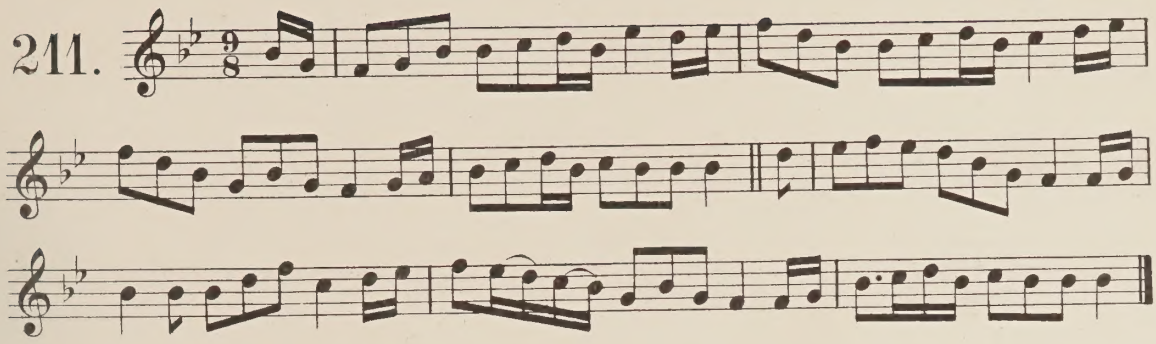
Sligo air.

210.



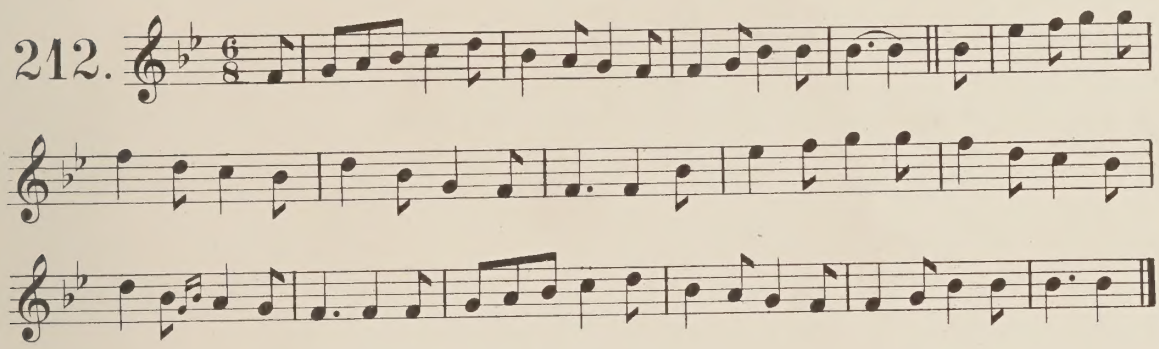
A Sligo air.

211.



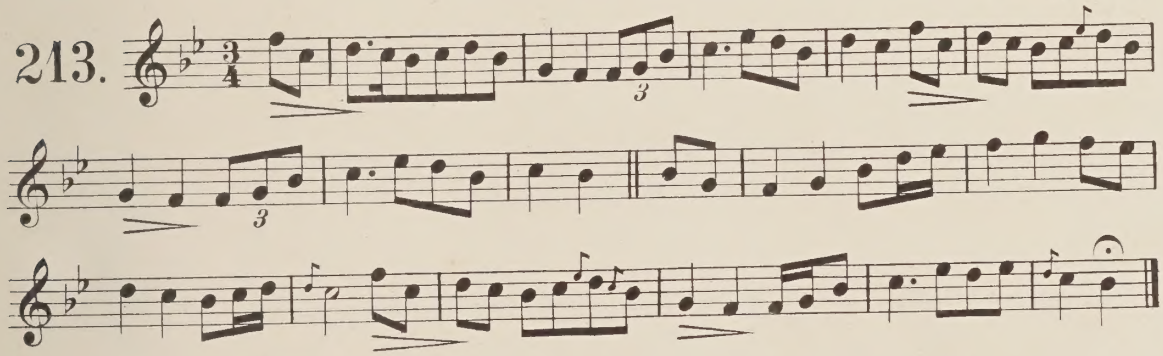
A Sligo air.

212.



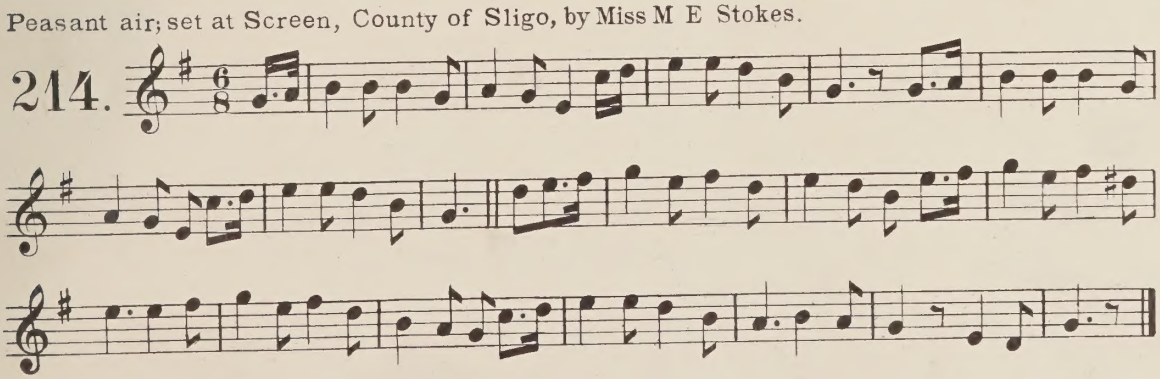
A Sligo air.

213.



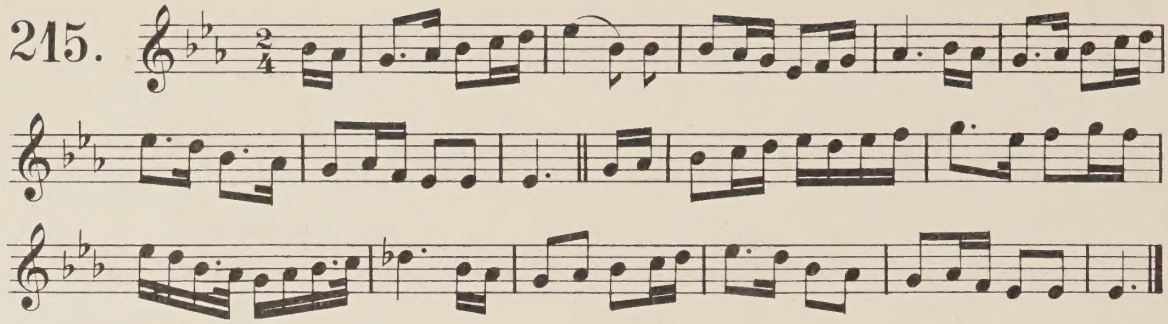
Peasant air; set at Screen, County of Sligo, by Miss M E Stokes.

214.



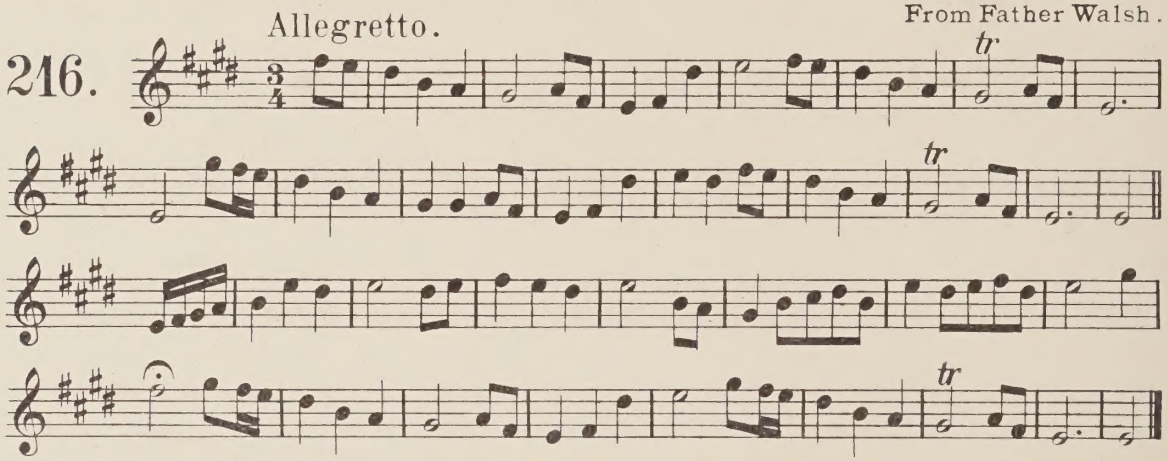
County of Waterford air. From Mr. Fitzgerald.

215.



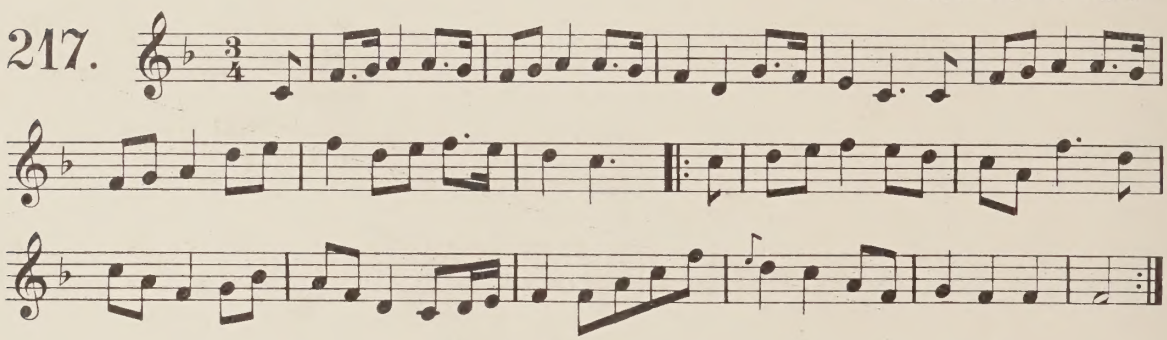
Allegretto. From Father Walsh.

216.



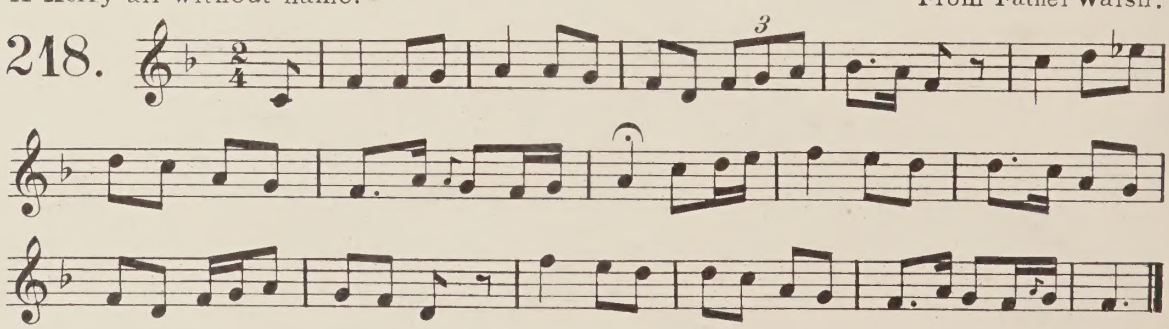
From Father Walsh.

217.



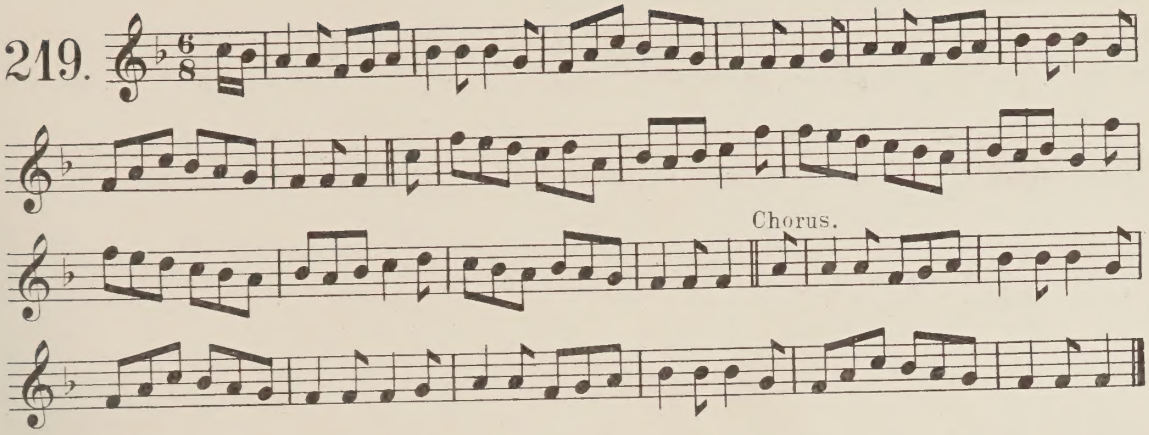
A Kerry air without name. From Father Walsh.

218.



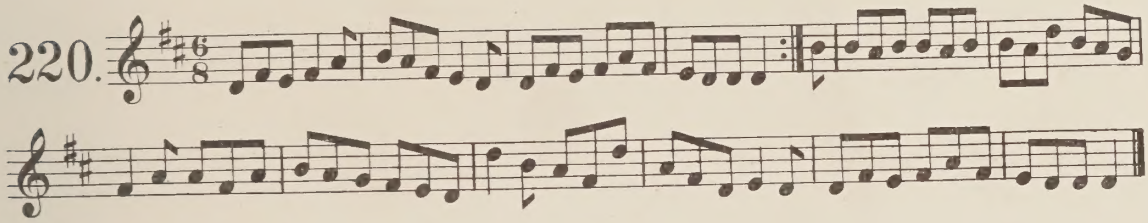
From Mr Joyce.

219.



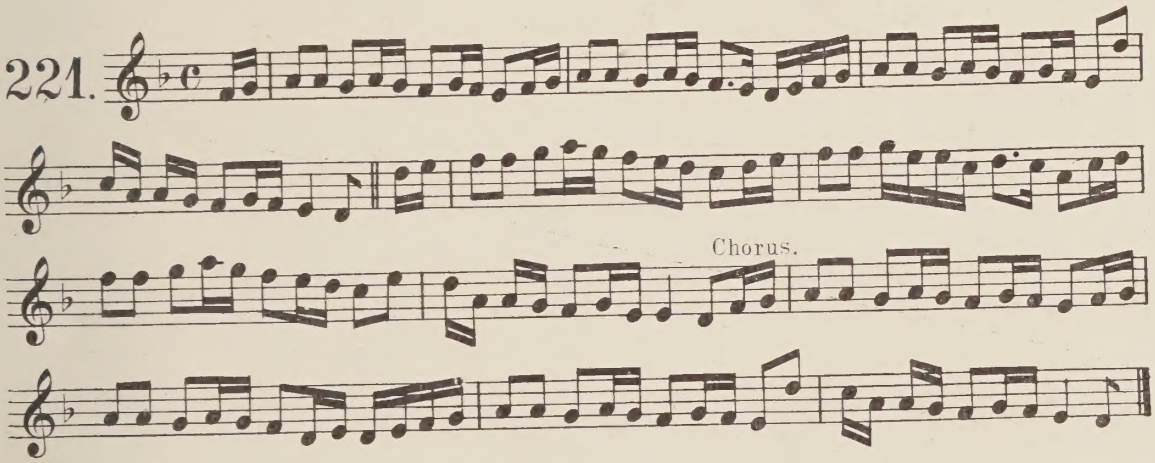
From Mr P. Joyce.

220.



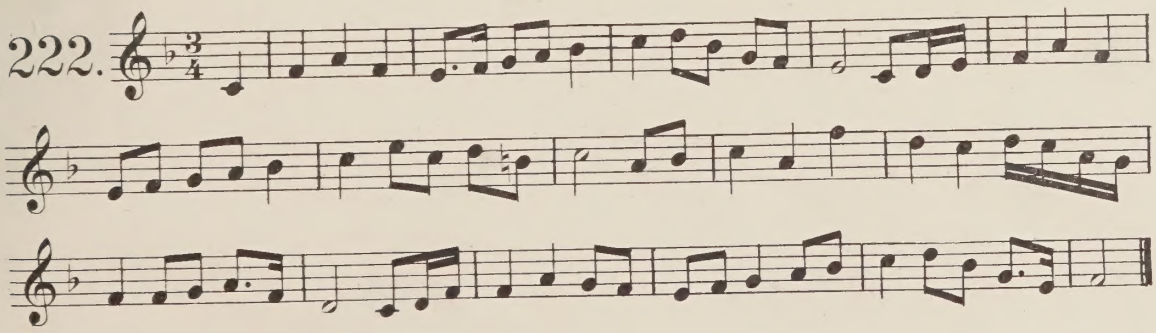
From Patrick Joyce Eq.

221.



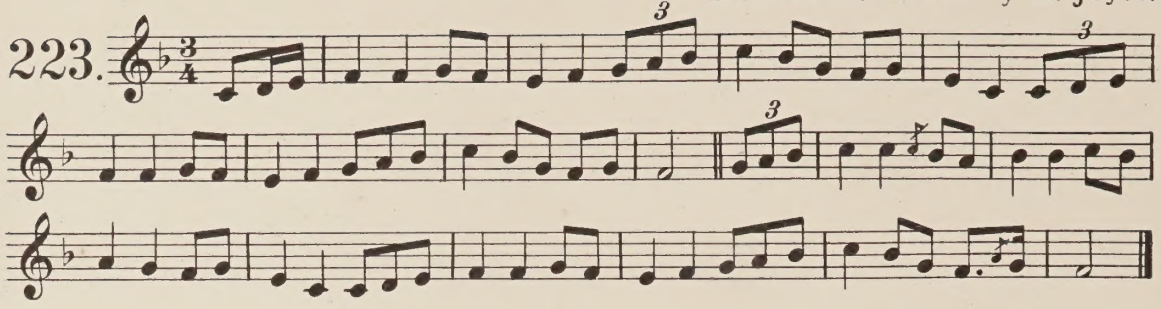
Set by Mr Joyce from J. Martin. August 1854.

222.



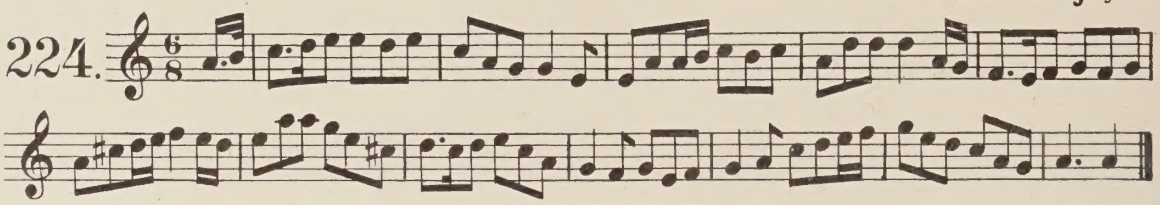
Set from M. Dineen by Mr Joyce.

223.



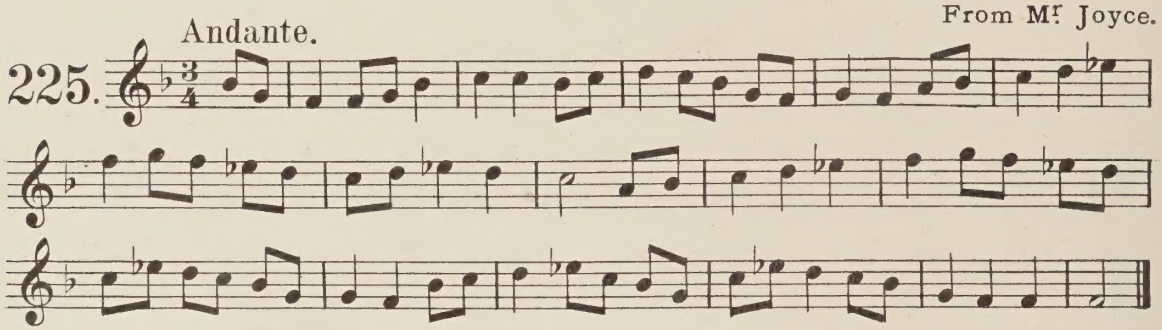
From Mr Joyce.

224.



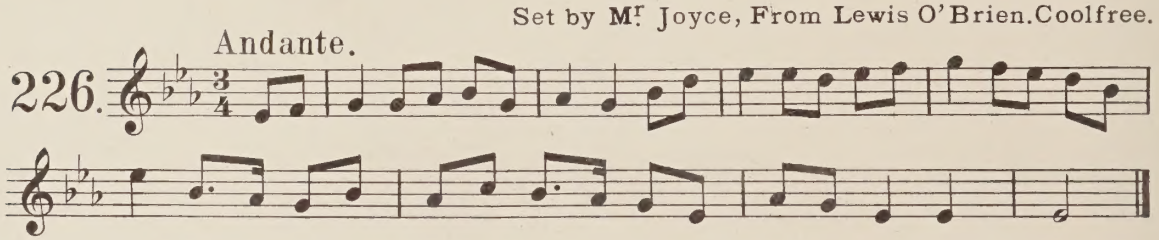
From Mr Joyce.

225. Andante.



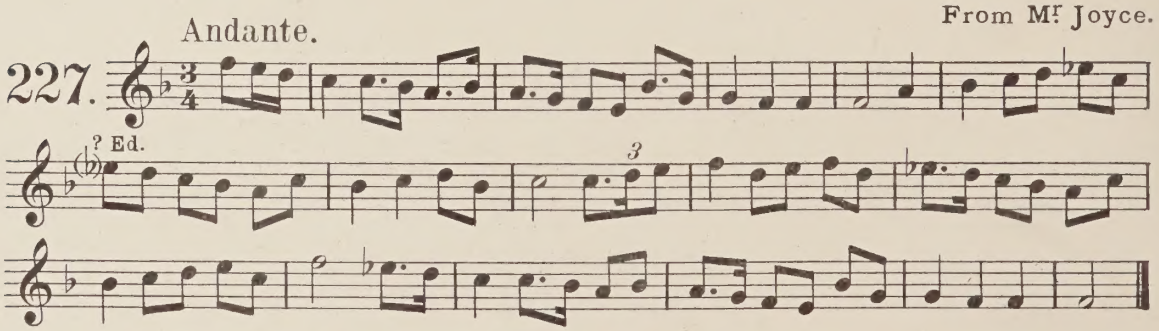
Set by Mr Joyce, From Lewis O'Brien. Coolfree.

226. Andante.



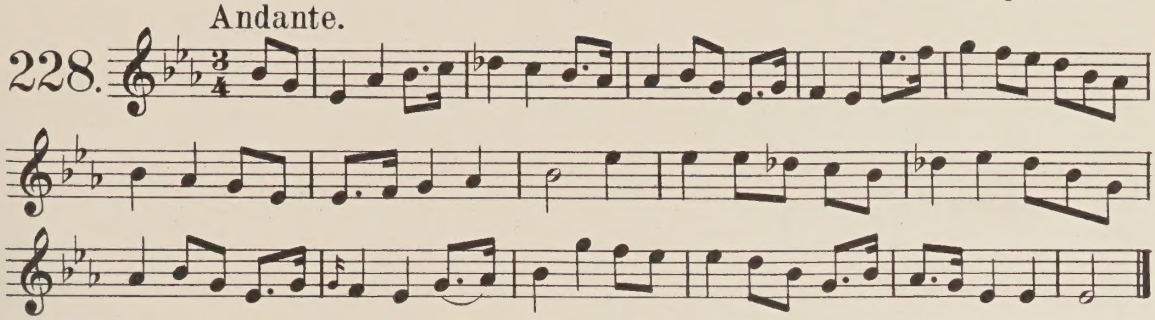
From Mr Joyce.

227. Andante.



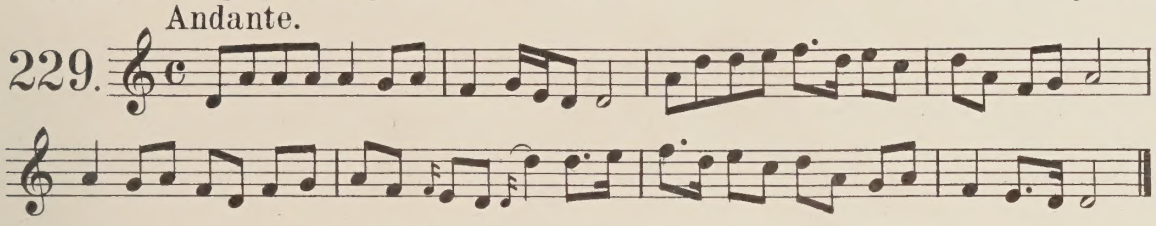
Air. Set in the county of Limerick. From Mr P. Joyce. 1853.

228. Andante.



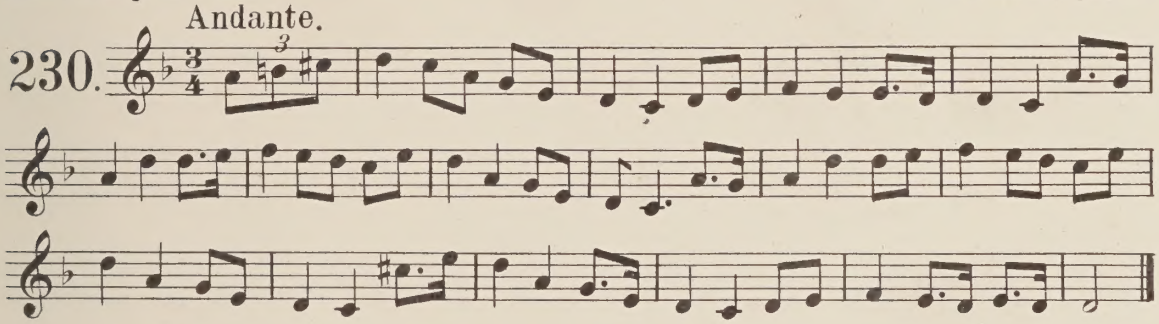
Air, from the singing of Mary Hackett Co of Limerick. From Mr P. Joyce.

229. Andante.



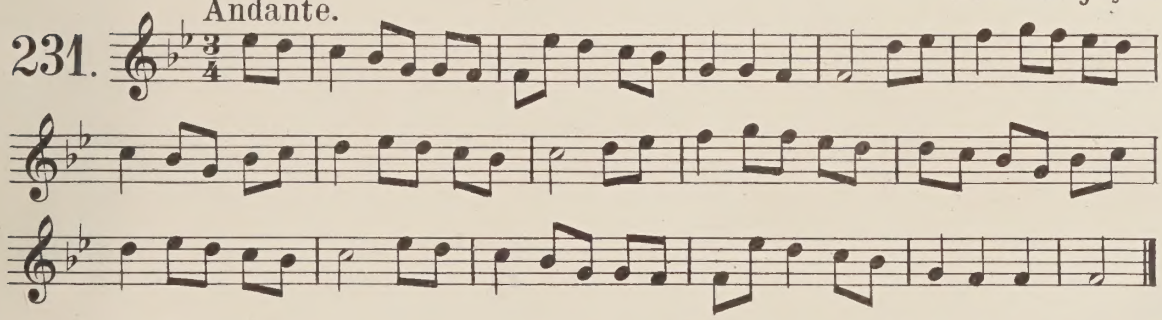
Set from J. Martin. From Mr Joyce.

230. Andante.



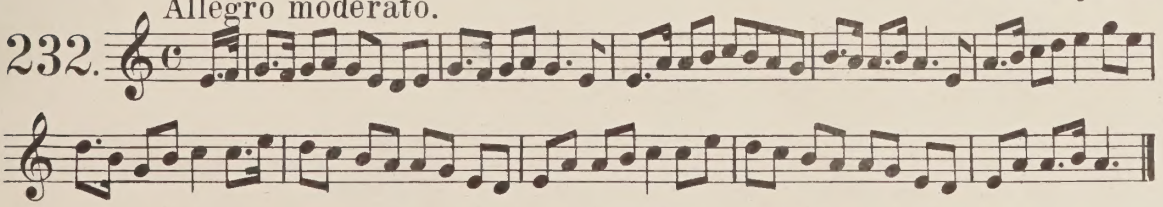
From Mr Joyce.

231. Andante.



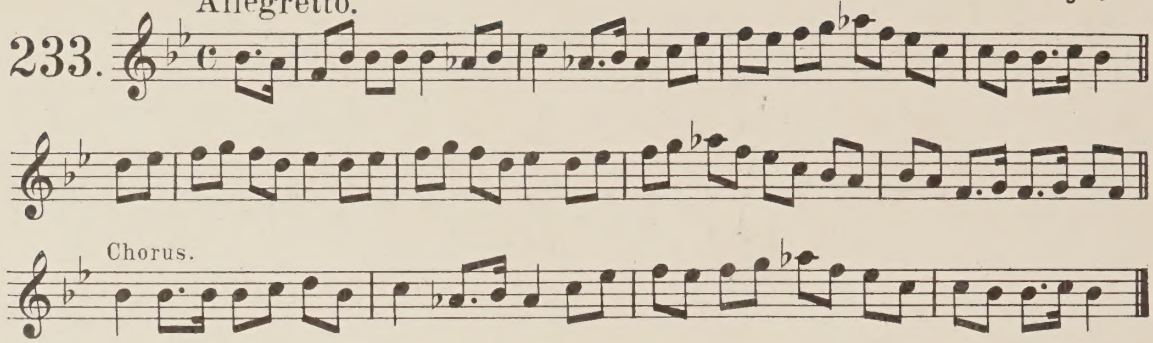
From Mr Joyce.

232. Allegro moderato.



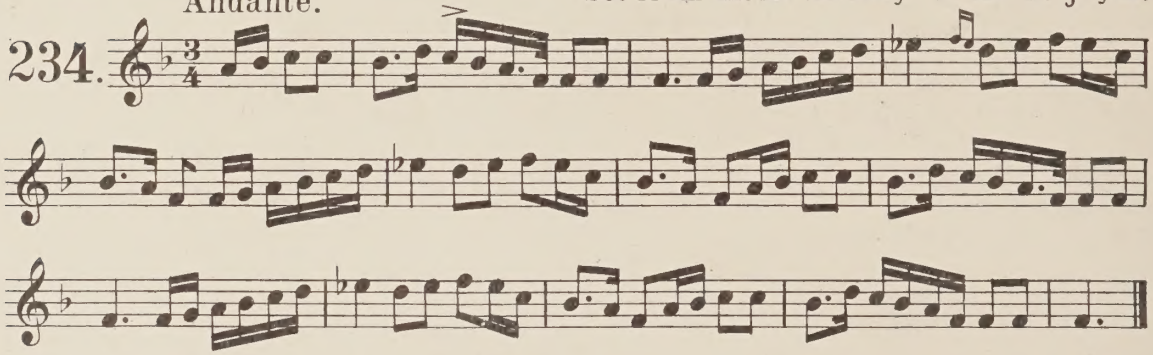
Allegretto. From Mr Joyce.

233.



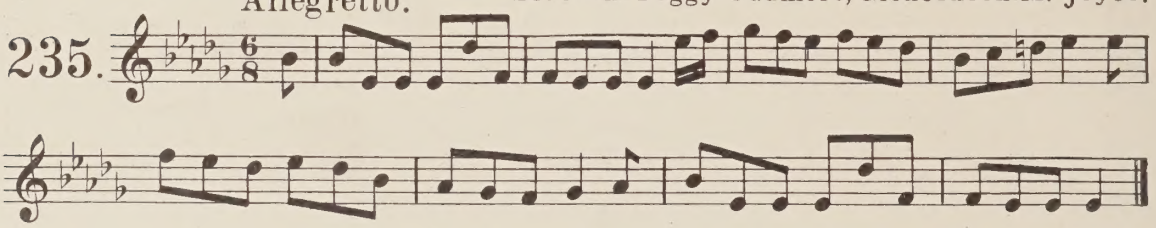
Andante. Set from M. Mc Sweeny - From Mr Joyce.

234.



Allegretto. Set from Peggy Cudmore, Glenosheen. Mr Joyce.

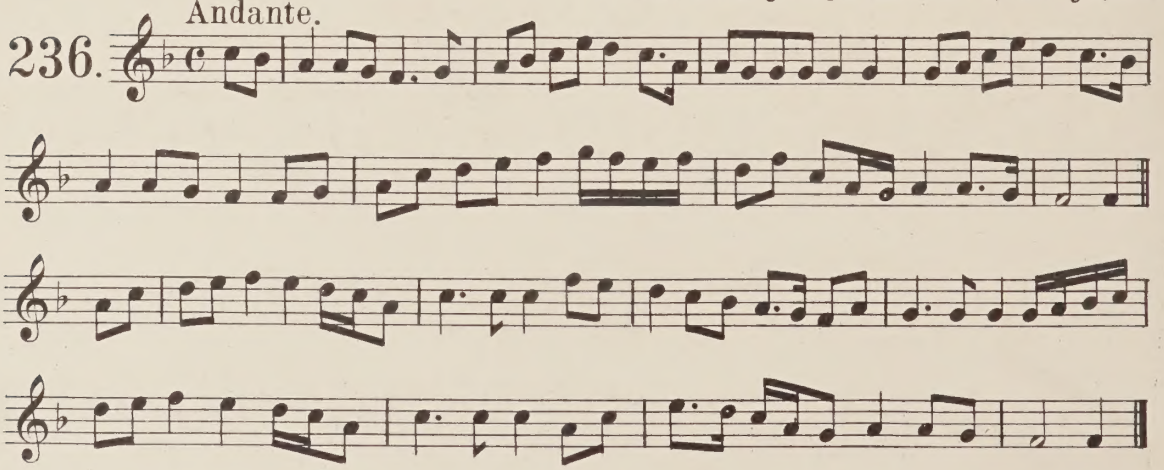
235.



Set from Joseph Martin, by Mr Joyce.

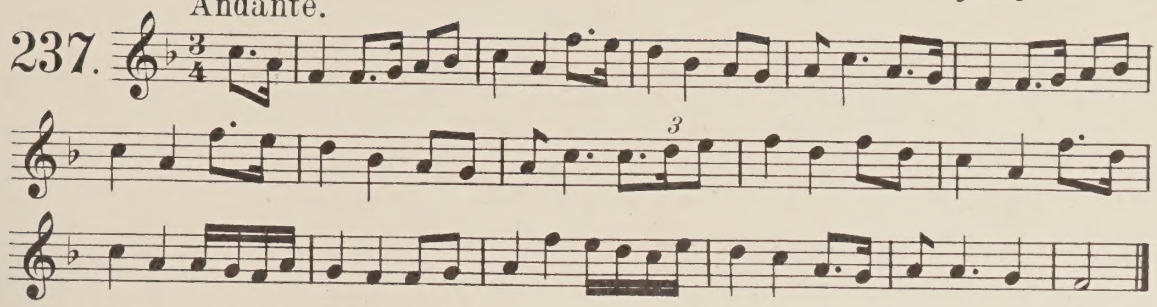
Andante.

236.



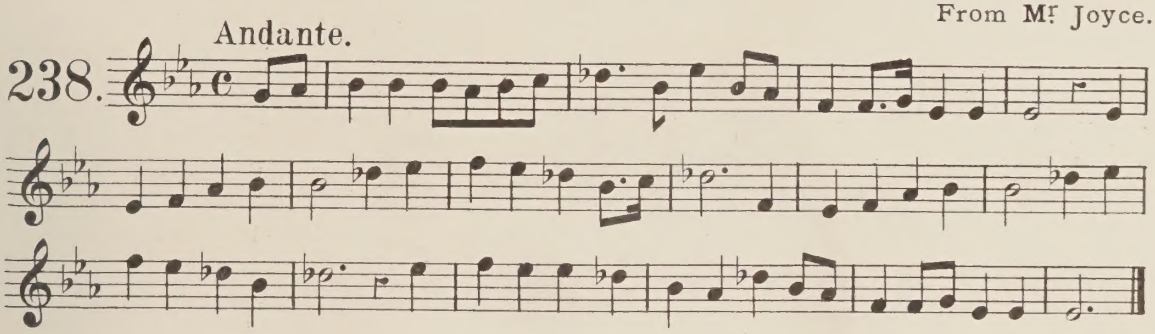
Mr Joyce- from Joseph Martin.

237. Andante.



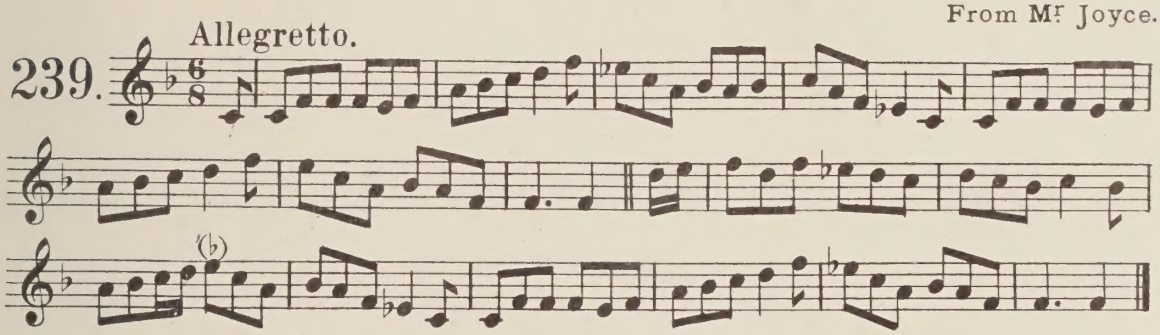
From Mr Joyce.

238. Andante.



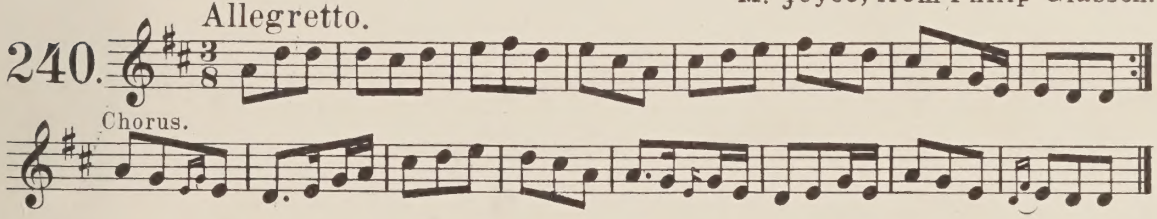
From Mr Joyce.

239. Allegretto.



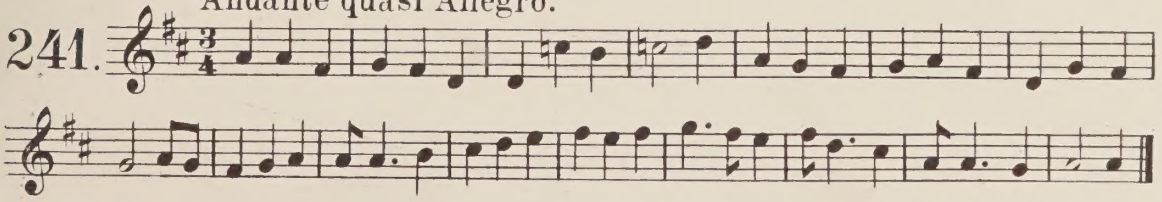
Mr Joyce, from Philip Glasson.

240. Allegretto.



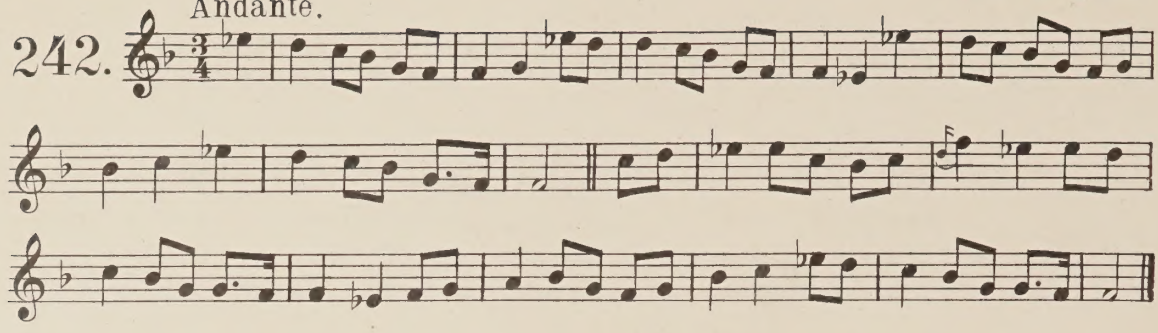
From Mr Joyce.

241. Andante quasi Allegro.



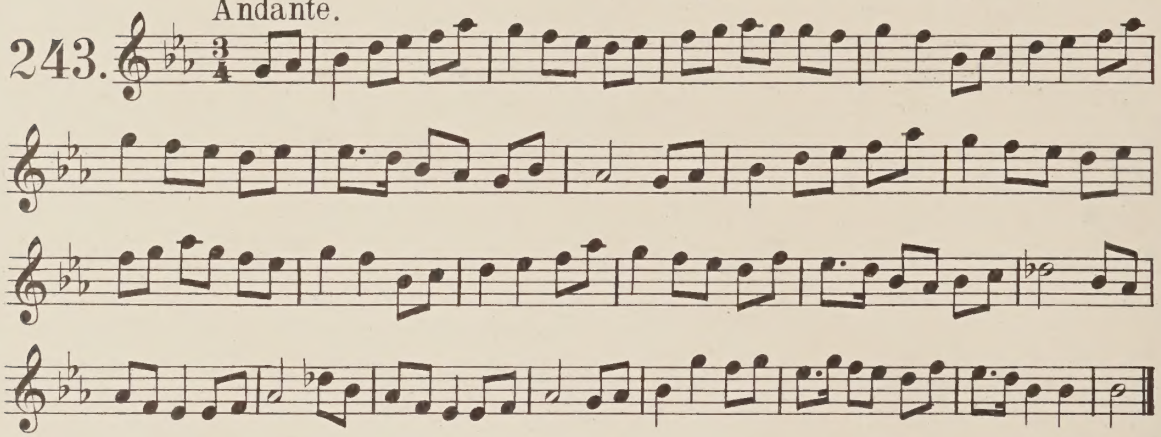
From Mr Joyce.

242. Andante.



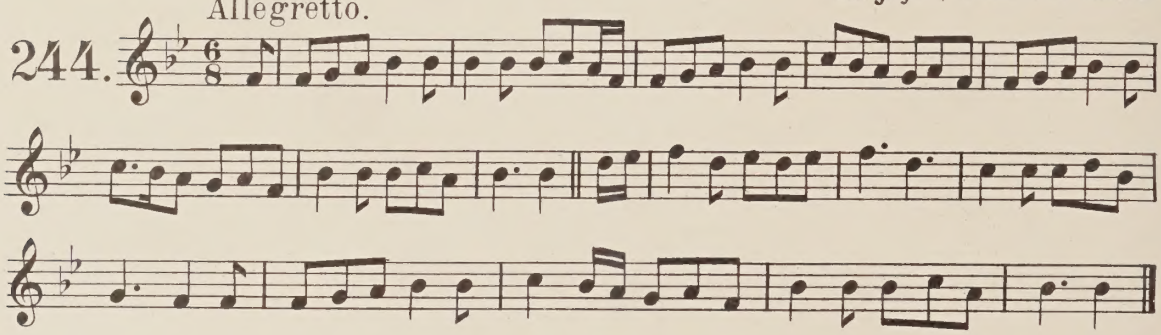
Mr Joyce, from Denis Hayes, Kilfinane.

243. Andante.



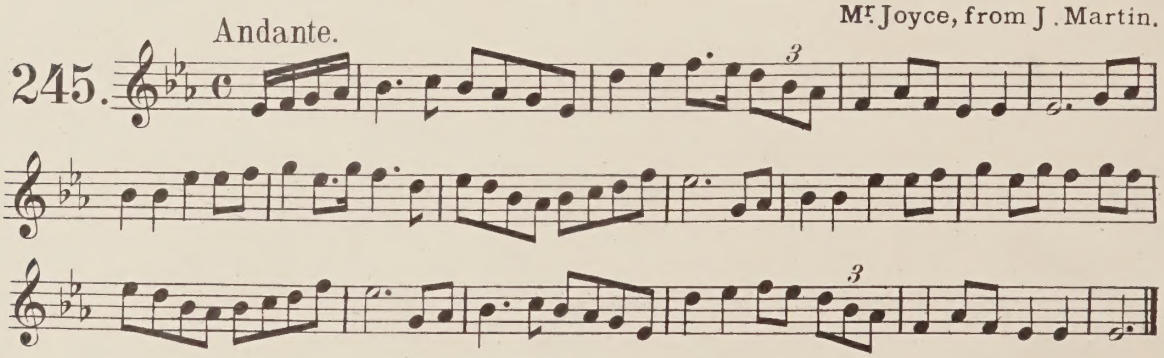
Mr Joyce, from D. Condon.

244. Allegretto.



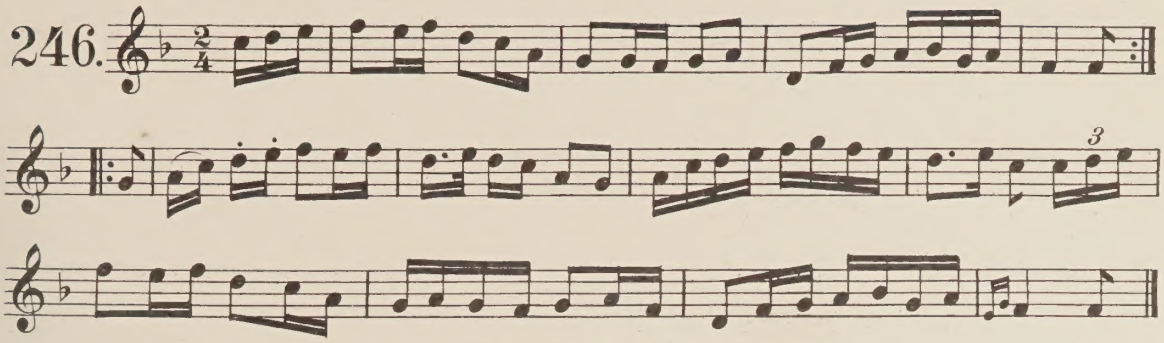
Mr Joyce, from J. Martin.

245. Andante.



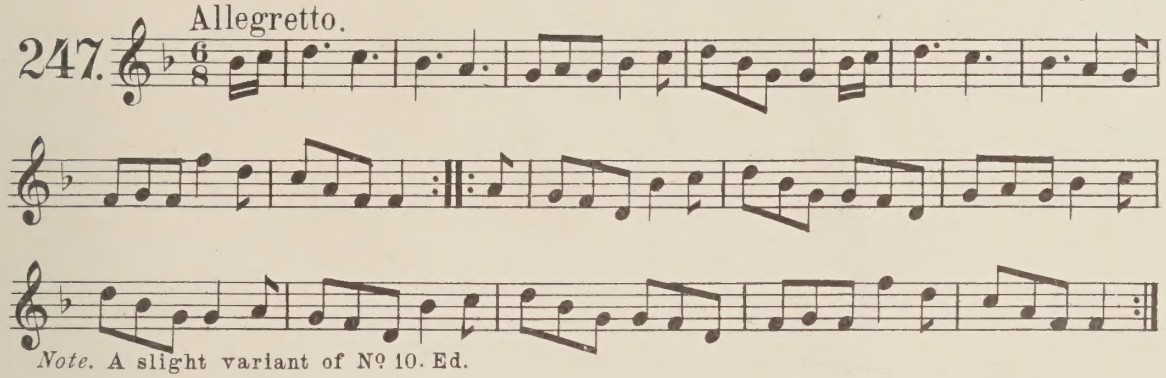
From the neighbourhood Long Con, Co Mayo. P.W. Joyce.

246.



From Mr Joyce.

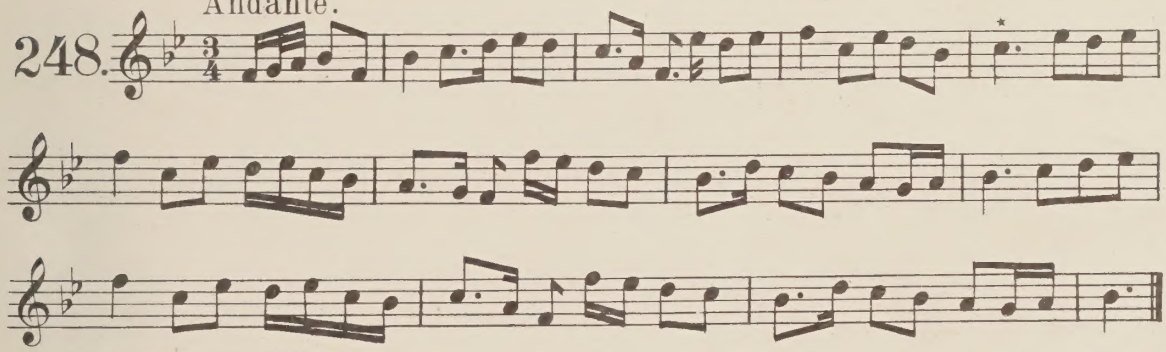
247. Allegretto.



Note. A slight variant of No 10. Ed.

Set from Mrs Magrath-Glenosheen. From Mr Joyce.

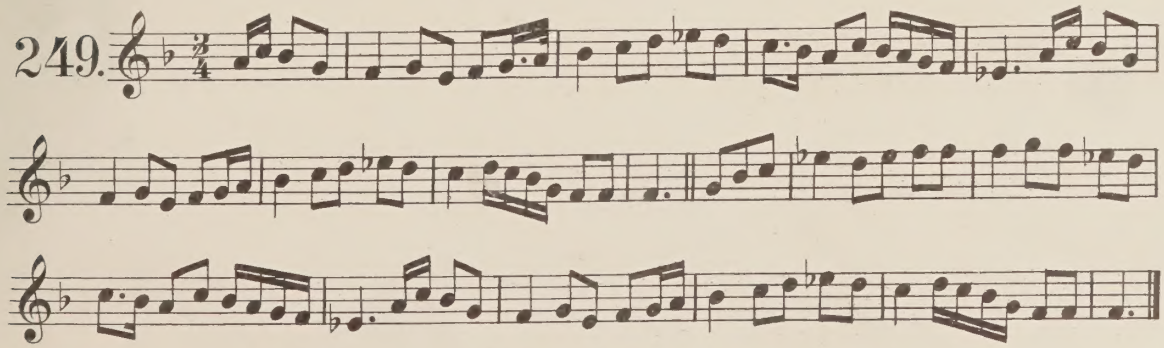
248. Andante.



This tune appears several times
One version has B♭ corrected to C in pencil at ⋆ Ed.

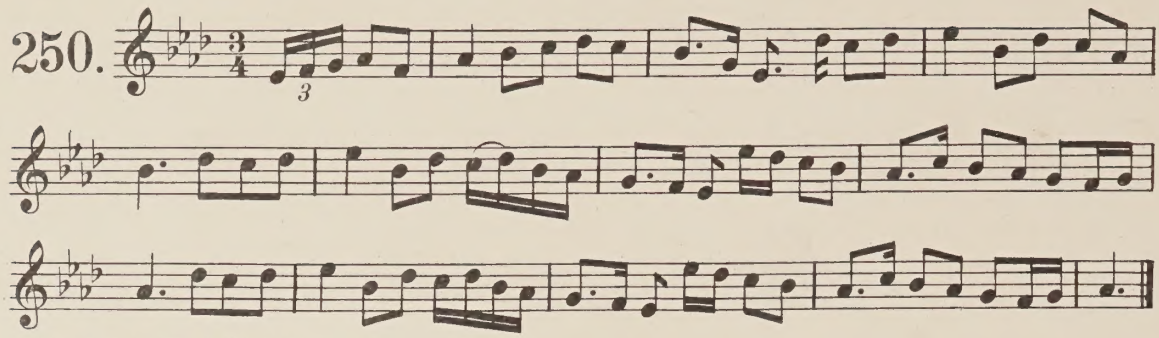
Set from Edward Goggin, by Mr Joyce.

249.



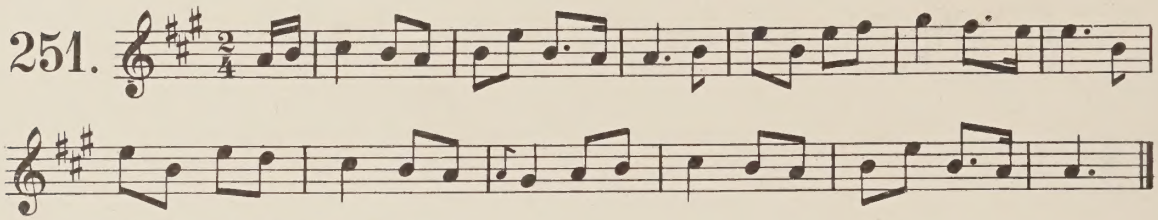
Air. From the singing of Mrs Magrath-Glenosheen Co. Limerick. Mr Joyce.

250.



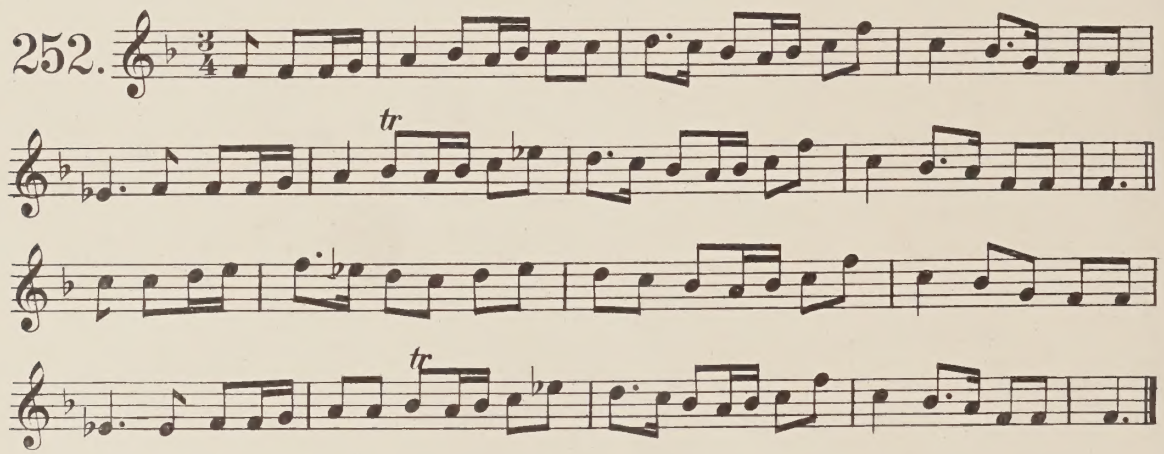
Note. Variant of Nº 248.

251.

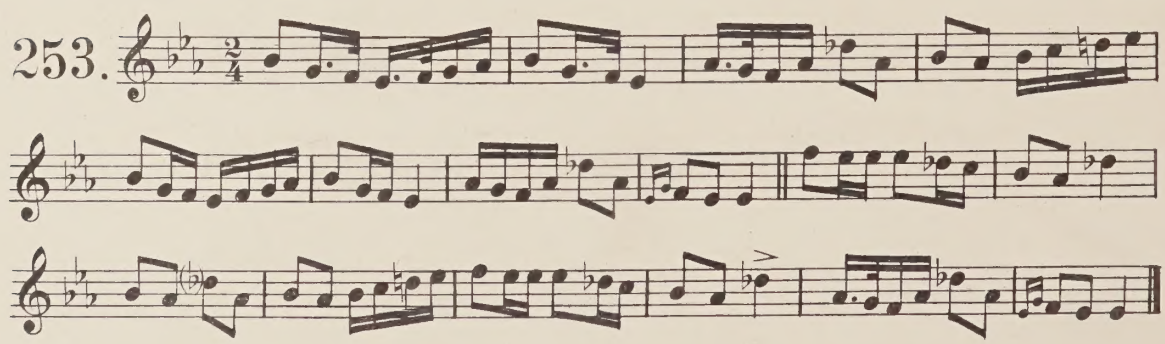


Note. Signature omitted in MS. Ed.
This air is published in Petrie's Ancient Music of Ireland, Vol. I. under the title of "When she answered me her voice was low" from Co Cavan. Ed.

252.

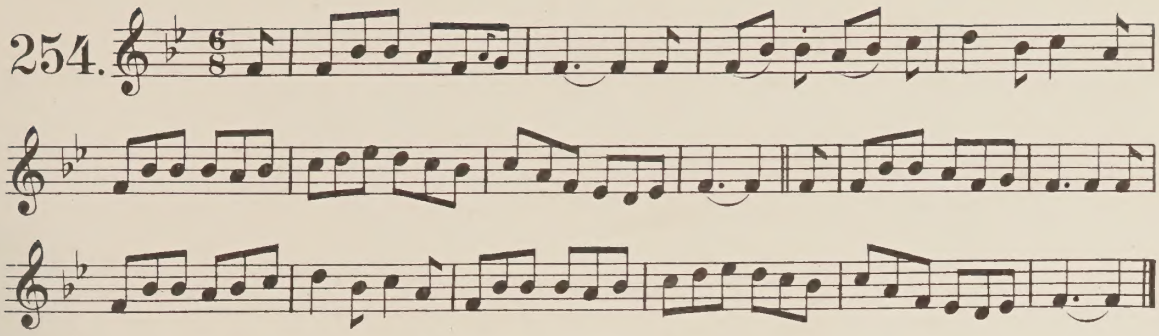


253.

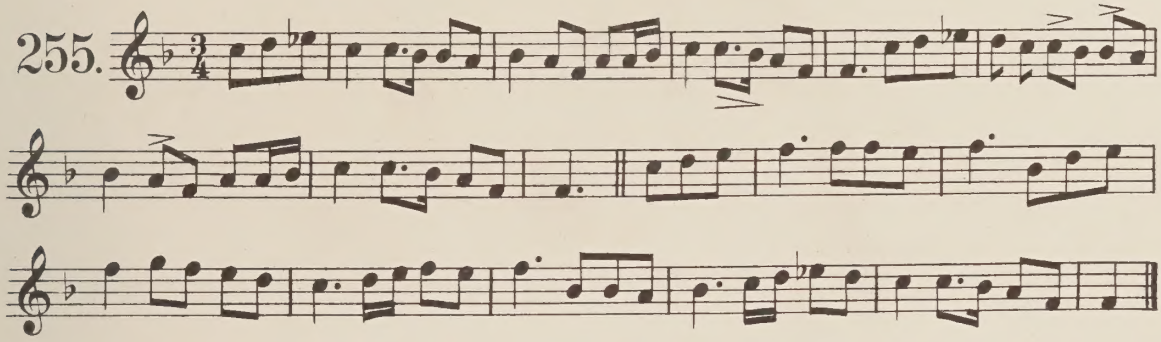


Note. This air is printed by Petrie (in "Ancient Music of Ireland") in the minor. Ed.

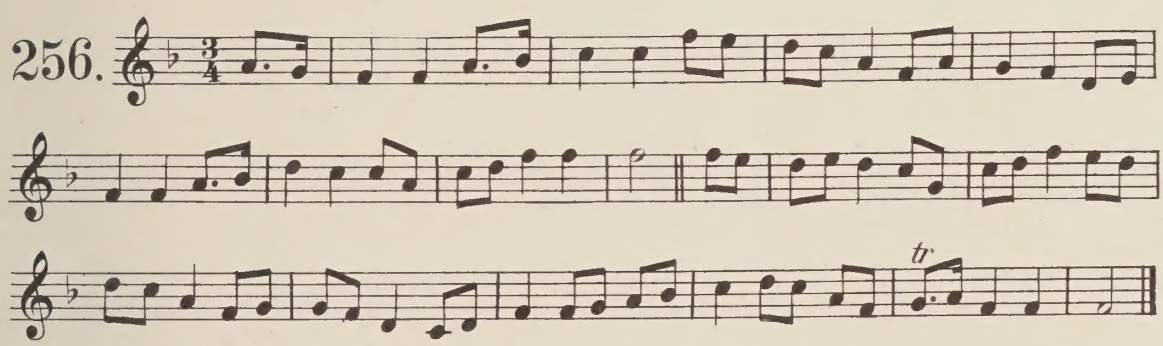
254.



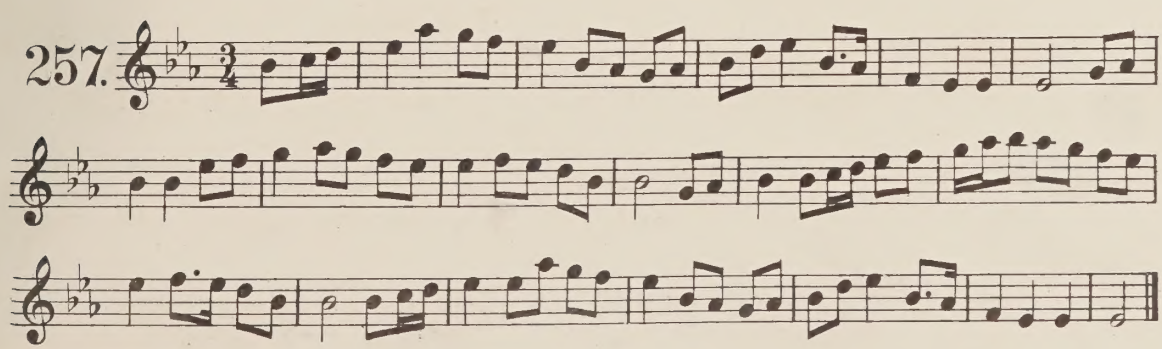
255.



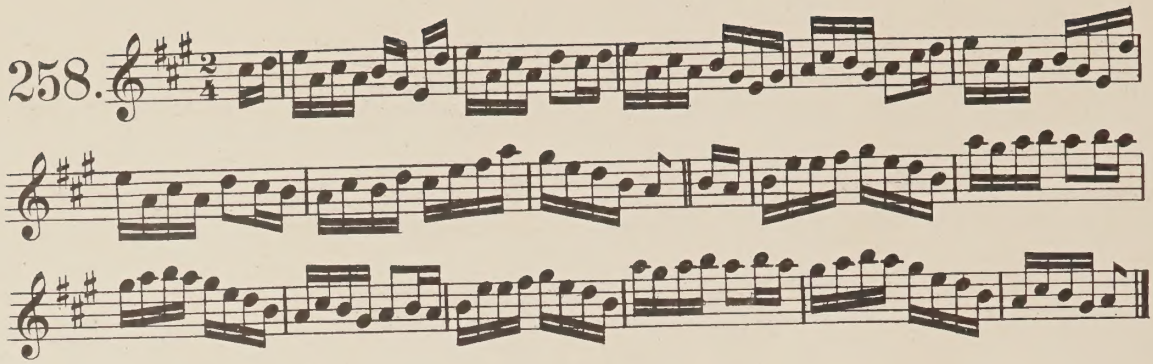
256.



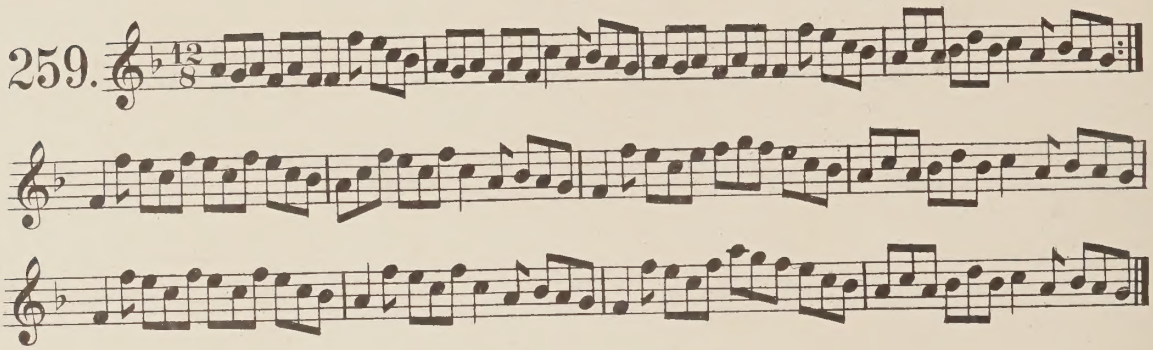
257.



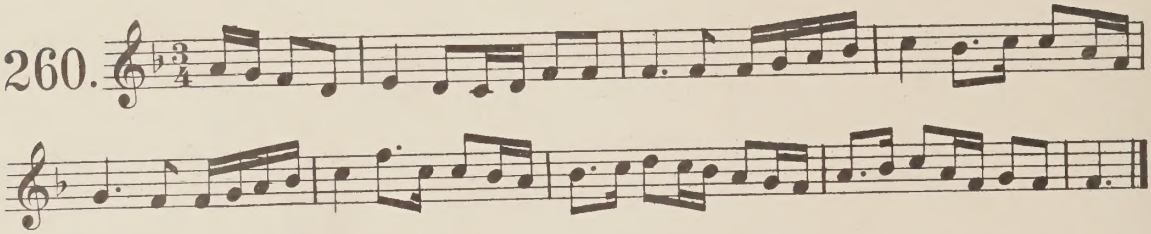
258.



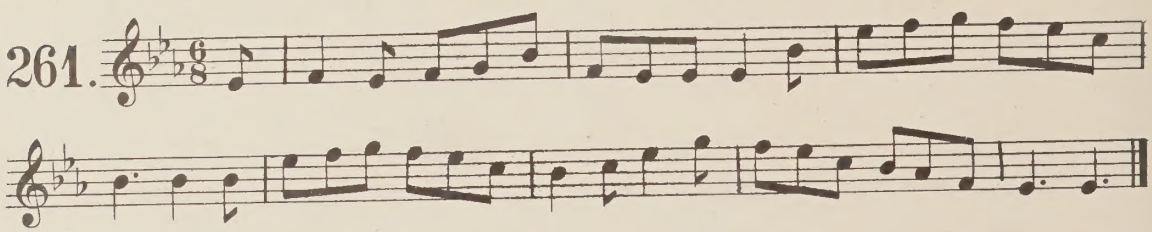
259.



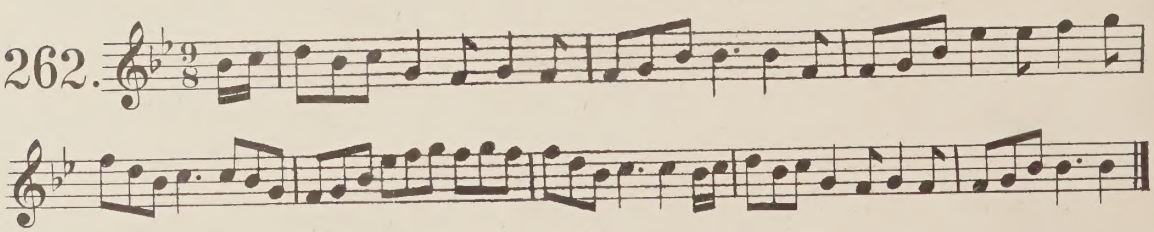
260.



261.

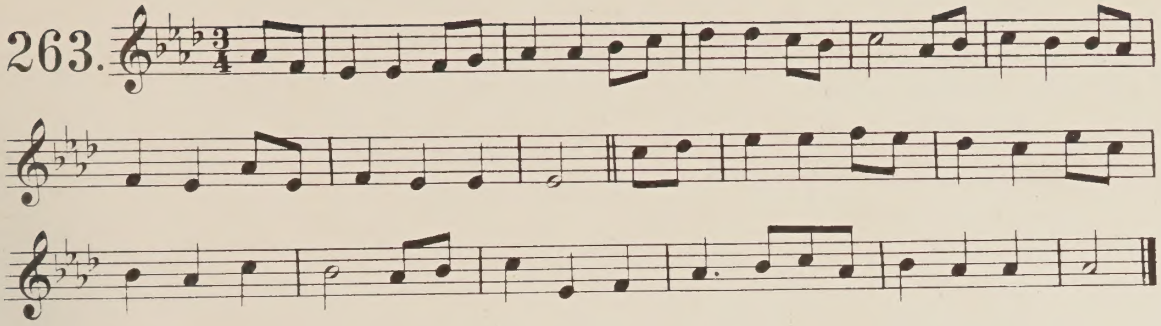


262.

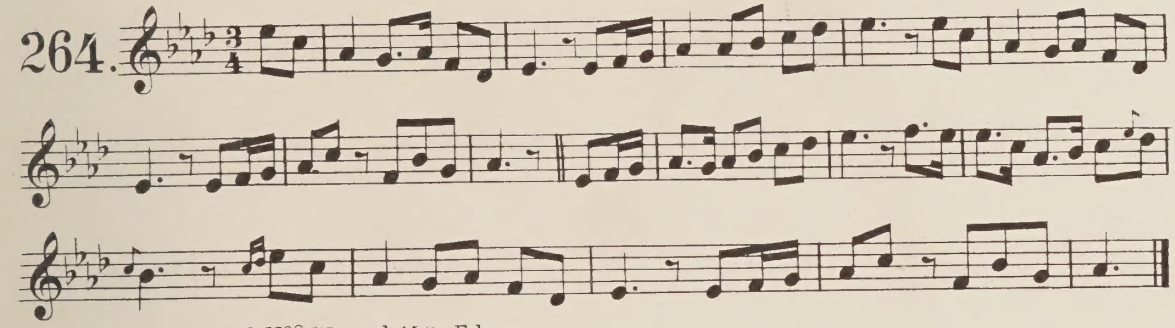


A variant of Nos 208 and 209. Ed.

263.

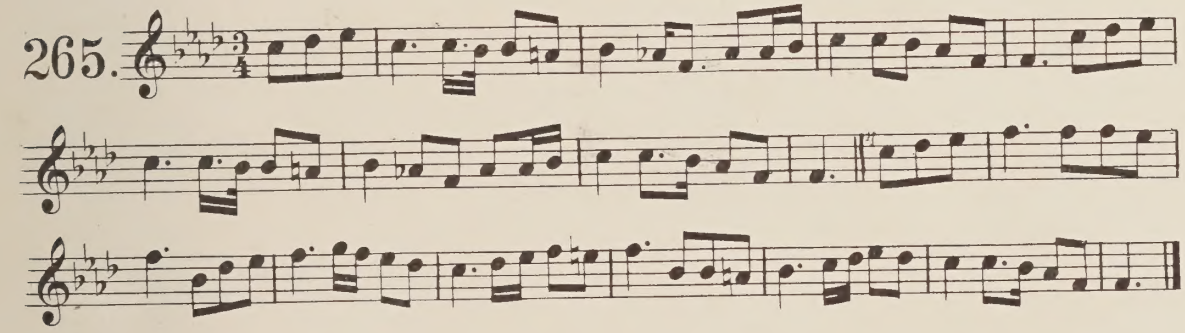


264.

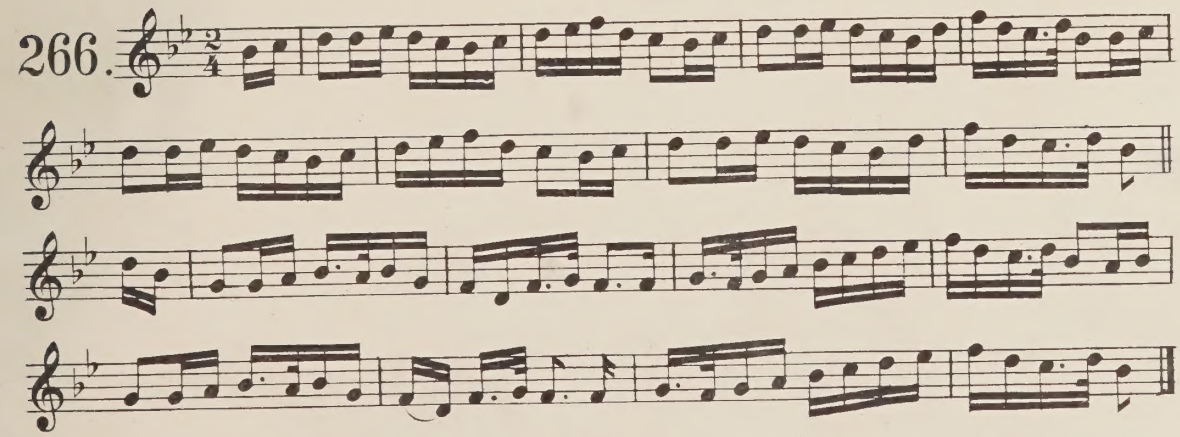


A slight variant of Nos 72, and 140. Ed.

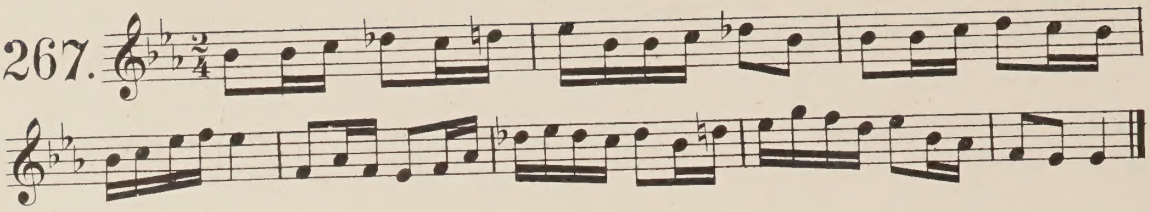
265.



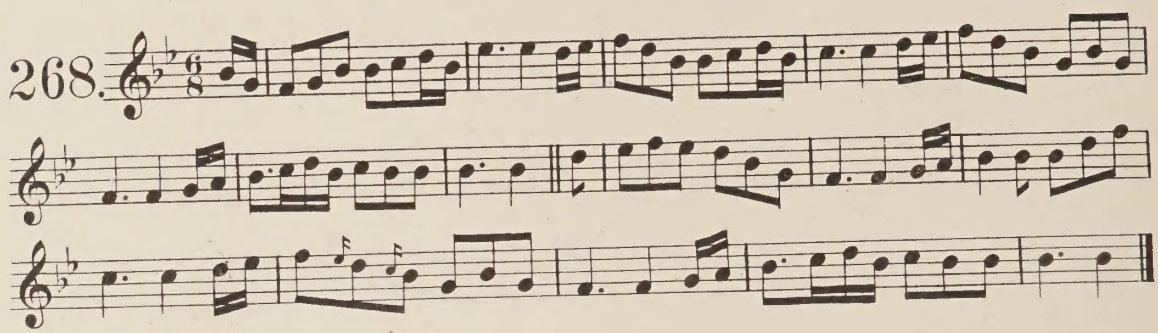
266.



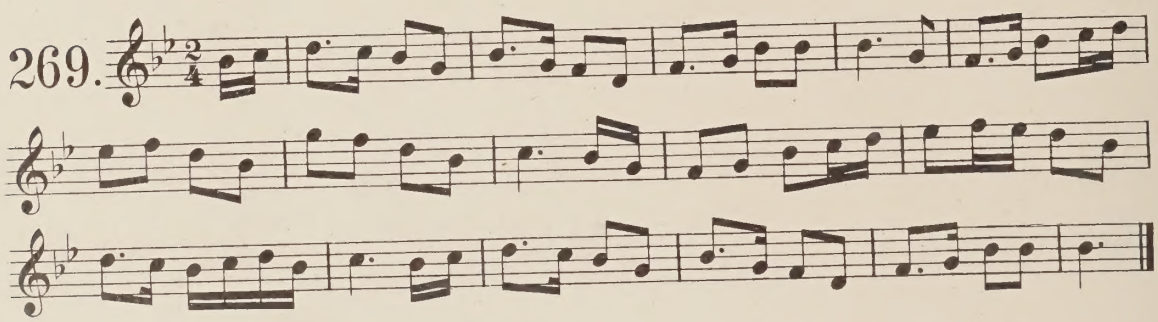
267.



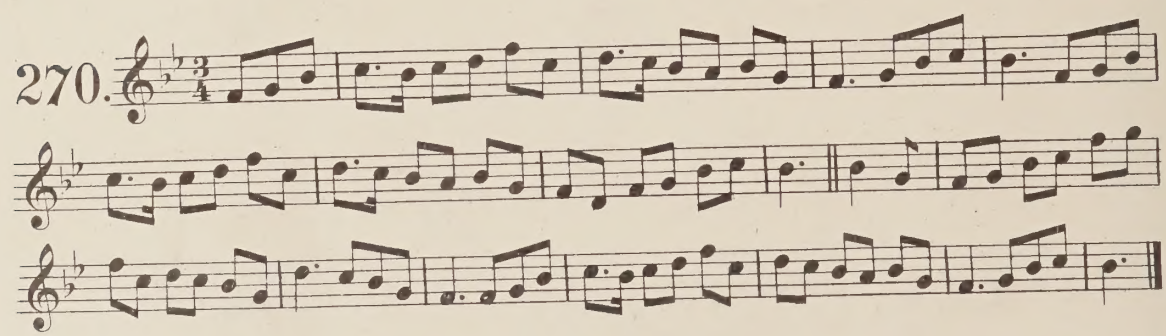
268.



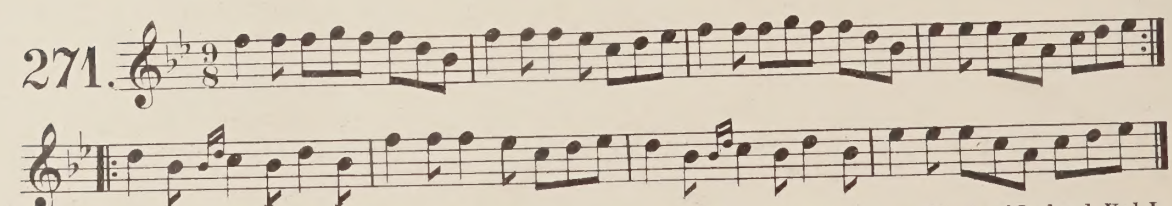
269.



270.



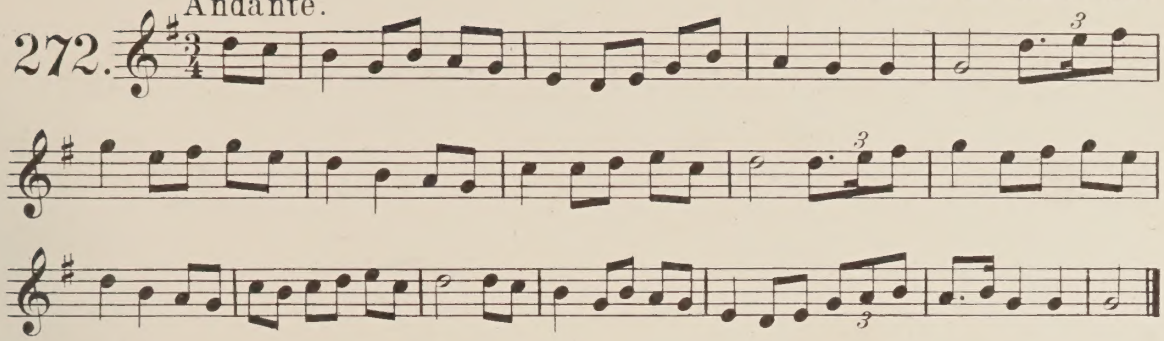
271.



Note. This tune which appears without title in the M S., is published in Petrie's Ancient Music of Ireland. Vol. I. as "The silken thread."

From Frank Keane. 1858.

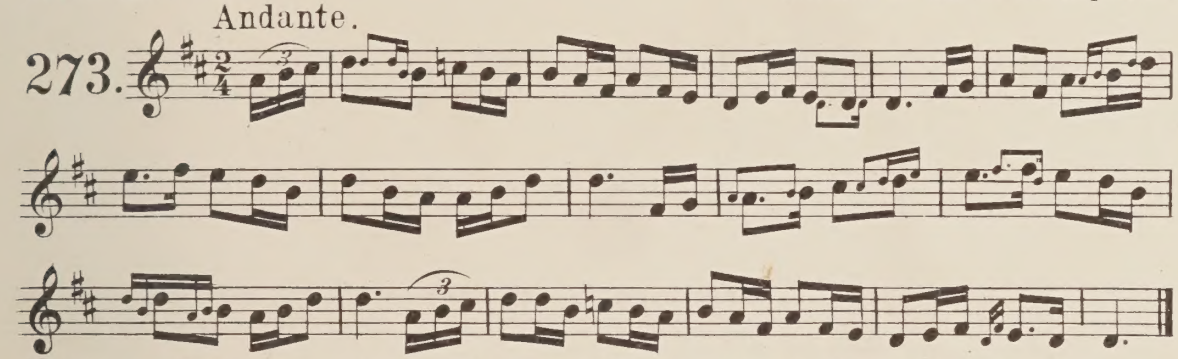
272. Andante.



Arran More tune.

From Pat. Mullin, 8th Sep. 1857.

273. Andante.

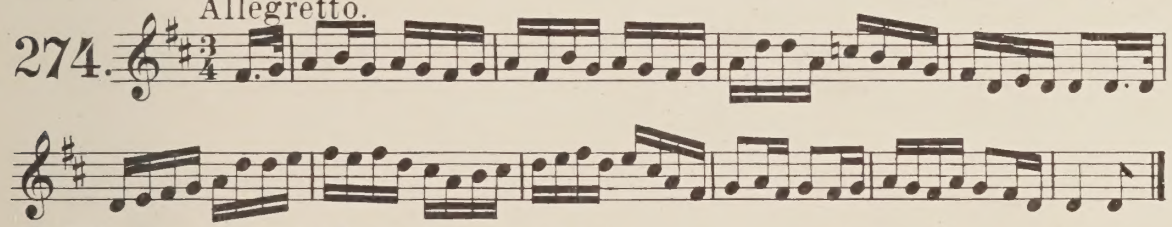


Note. The small notes are variants in another setting (which is otherwise identical.)
From Mary O'Mally, 7th Sep. 1857.

Arran More tune.

From Peter Cooke, 9th Sep. 1857.

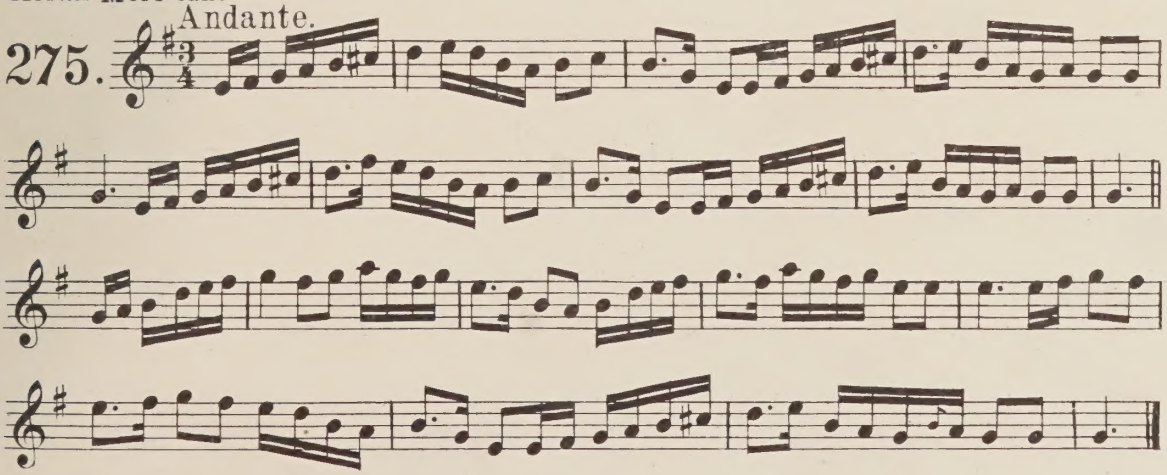
274. Allegretto.



Note. This tune appears again, but without source or date.

Arran More tune.

275. Andante.

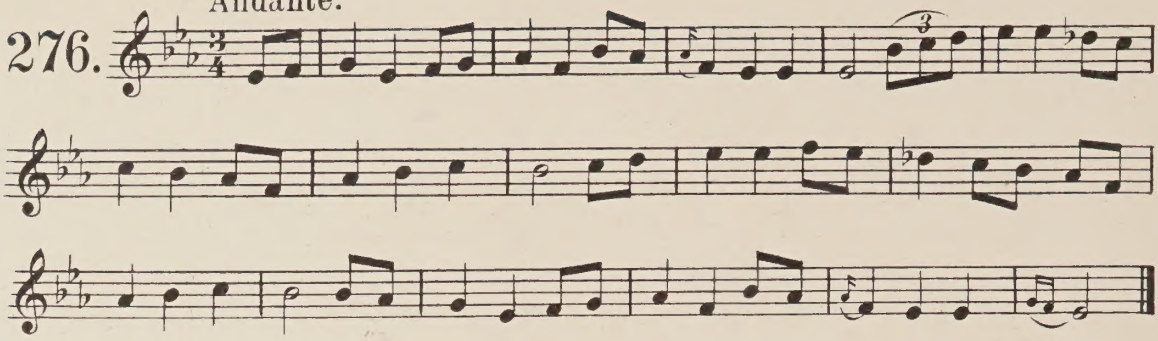


Arran air.

From Mary O'Malley, 7th Sep. 1857.

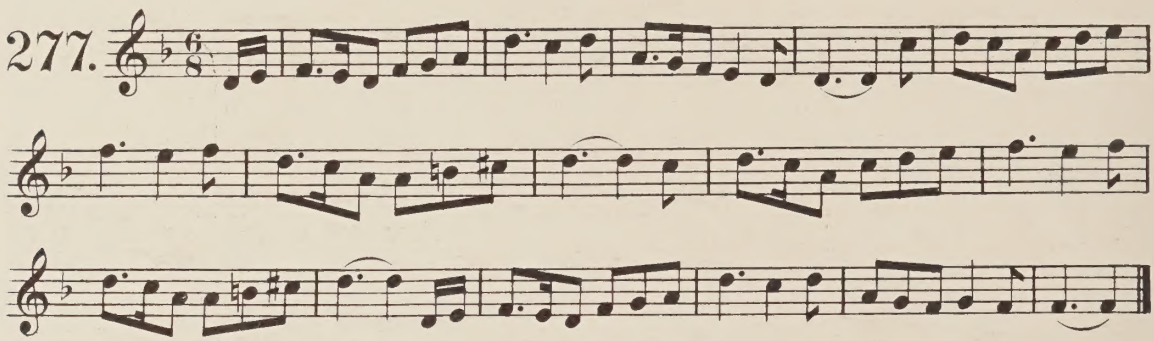
Andante.

276.



Arran air.

277.



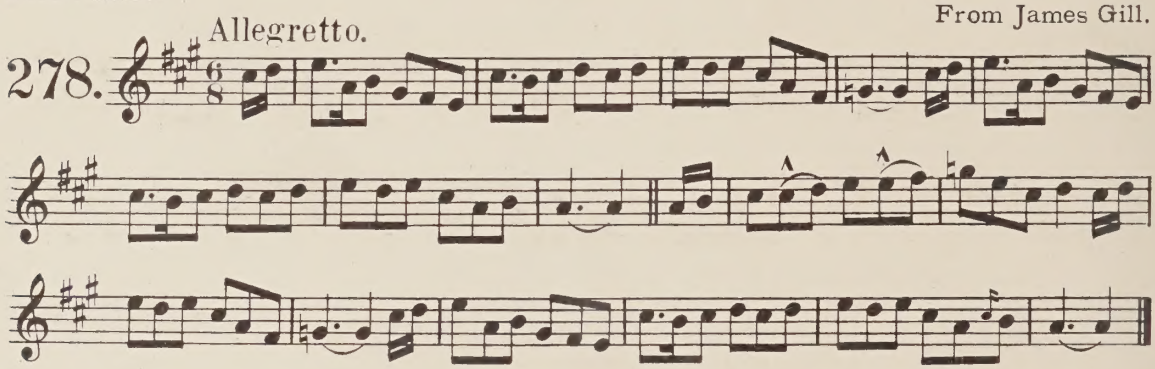
Note. The accidentals seem very questionable. See Nº 324. Ed.

Arran More.

From James Gill.

Allegretto.

278.

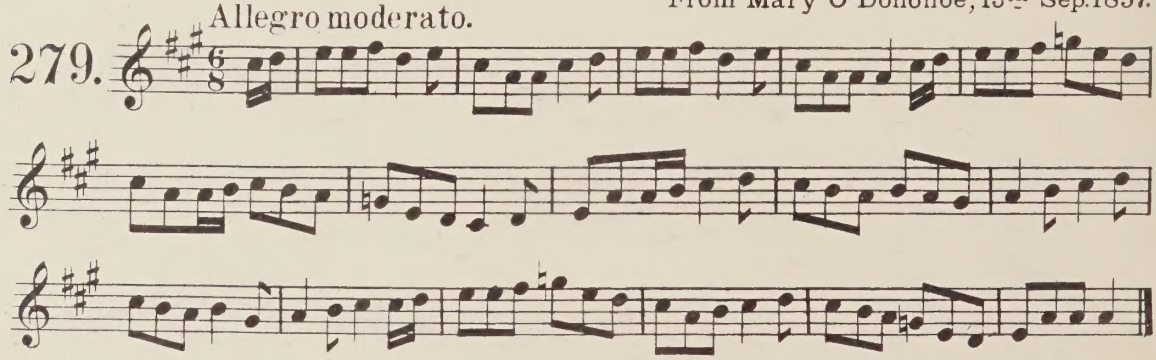


Arran More tune.

From Mary O'Donohoe, 13th Sep. 1857.

Allegro moderato.

279.

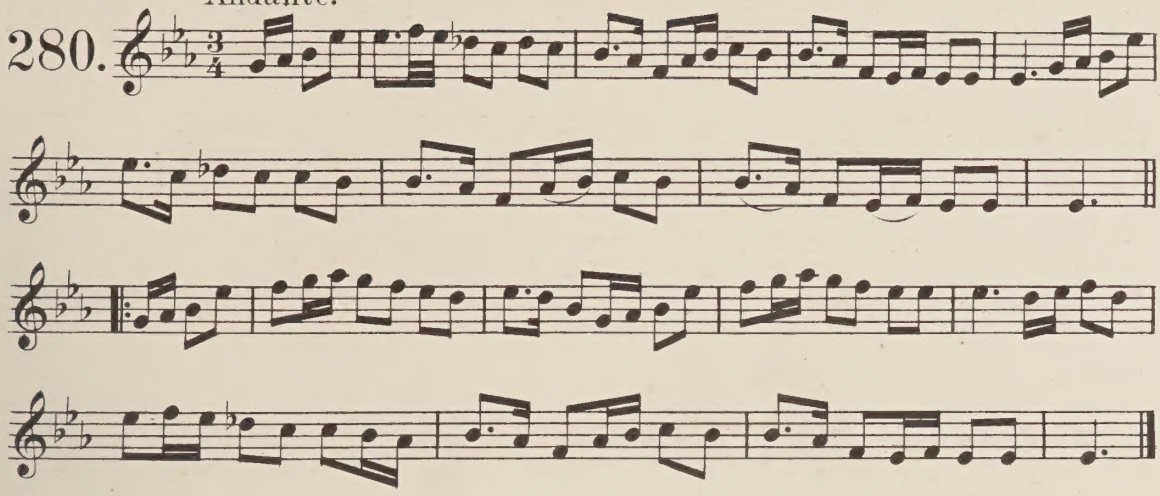


Arran More tune.

From James Gill, 7th Sep. 1857.

Andante.

280.

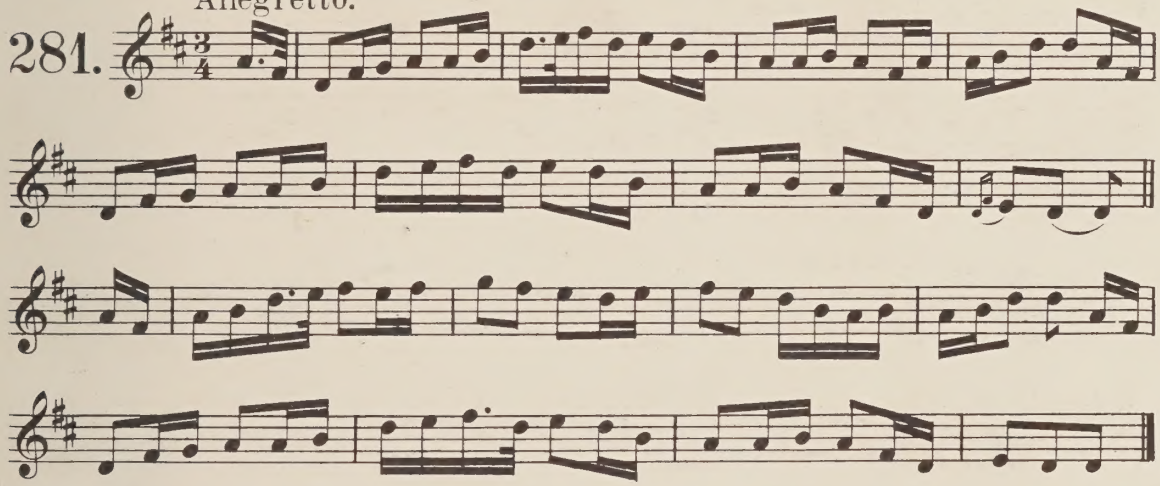


A boat song.

Set from Pat. O'Malley. Arran-More, 8th Sep. 1857.

Allegretto.

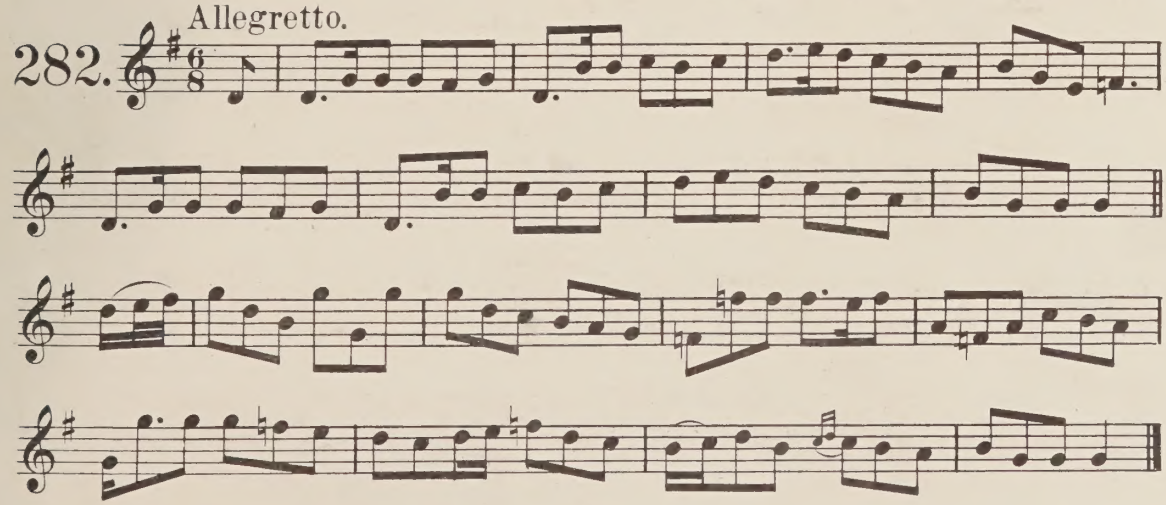
281.



From the Chief Baron 15th Jan. 1852.

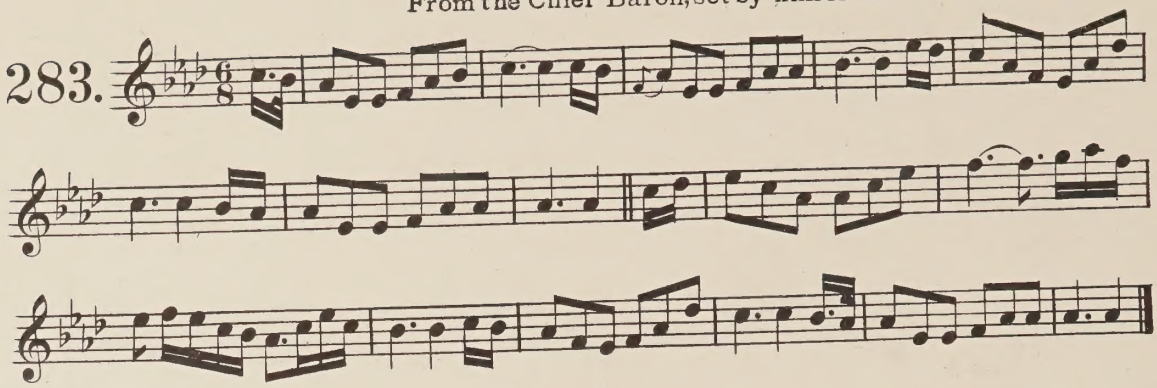
Allegretto.

282.



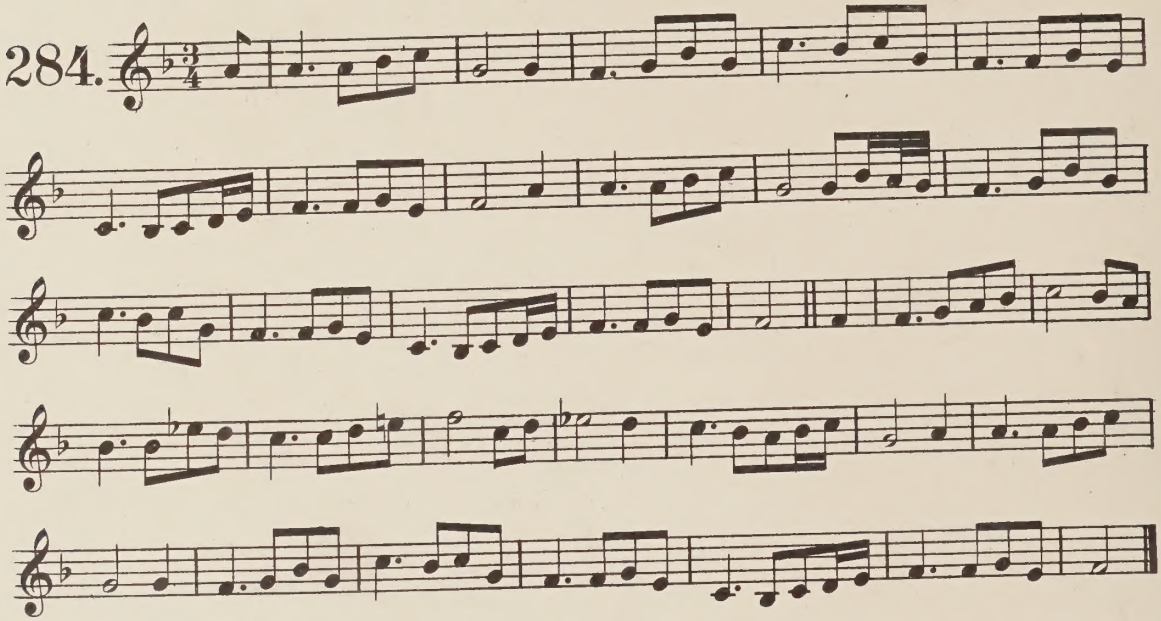
From the Chief Baron, set by him from a fisher at Kilrush.

283.



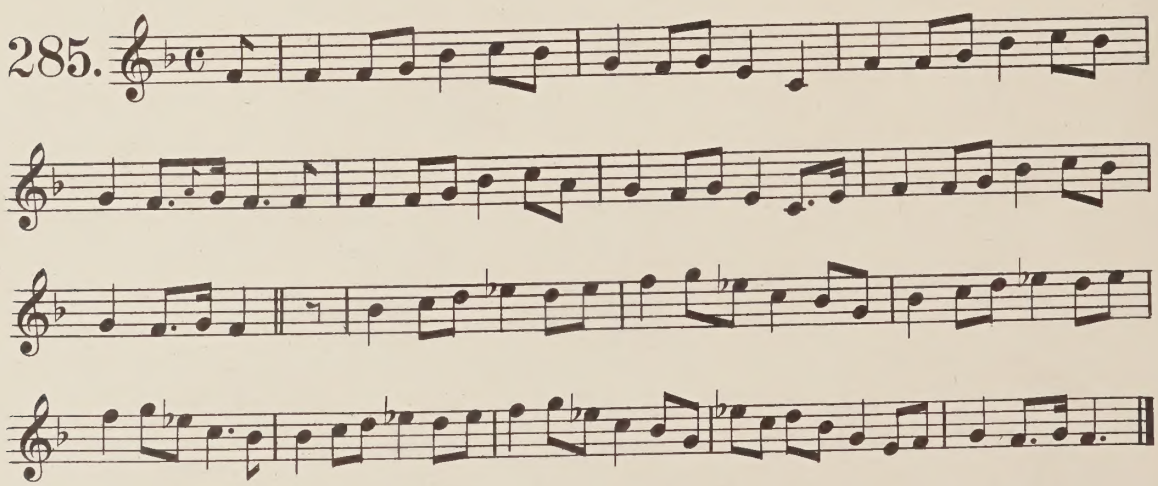
From Wm Carleton.

284.



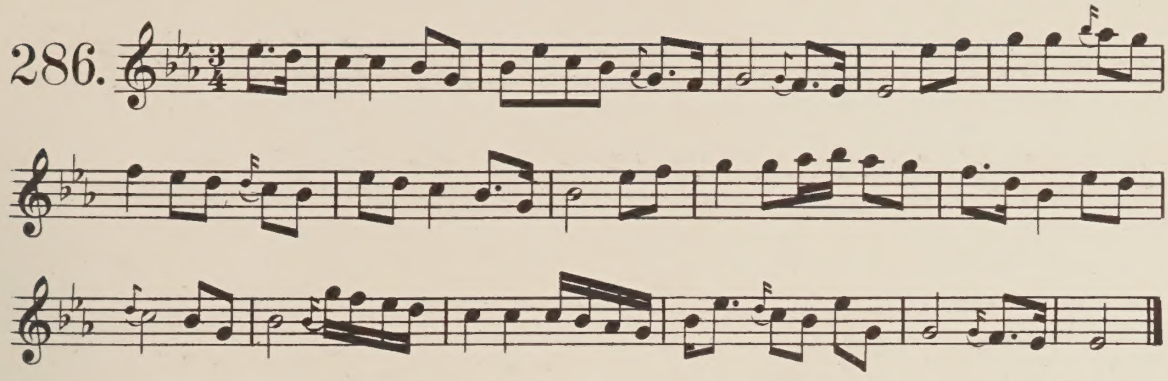
From Wm Carleton.

285.



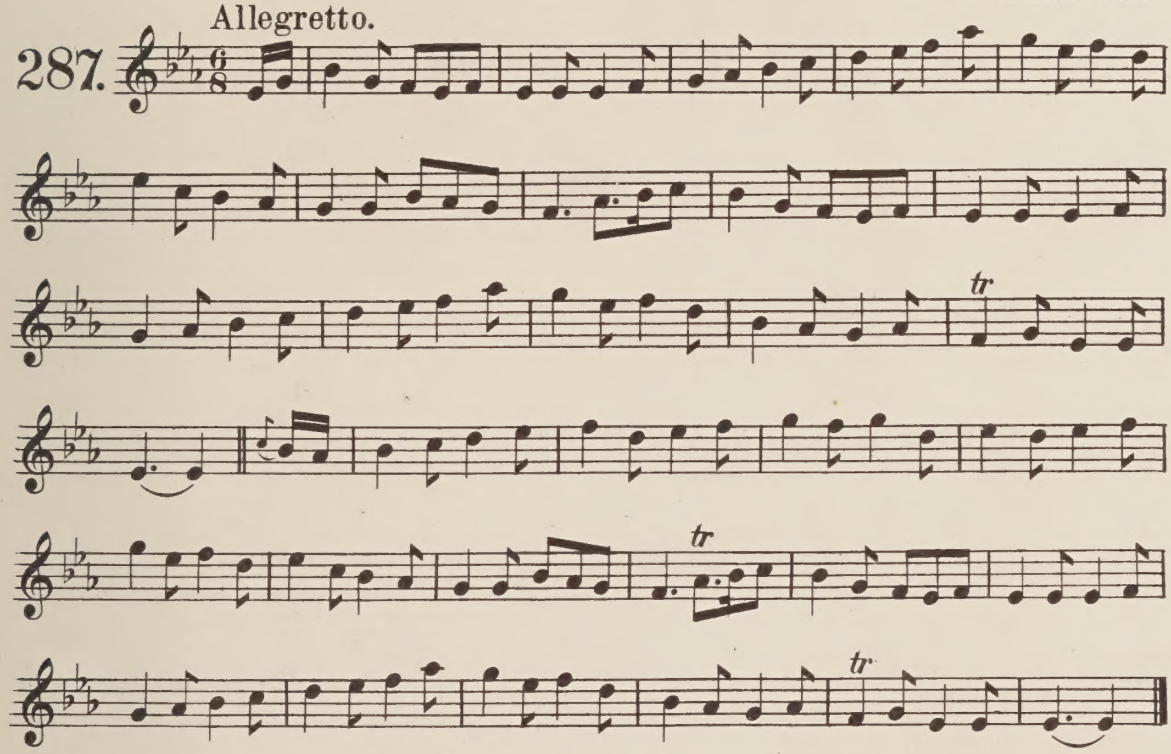
Name unknown. From Mrs Close.

286.



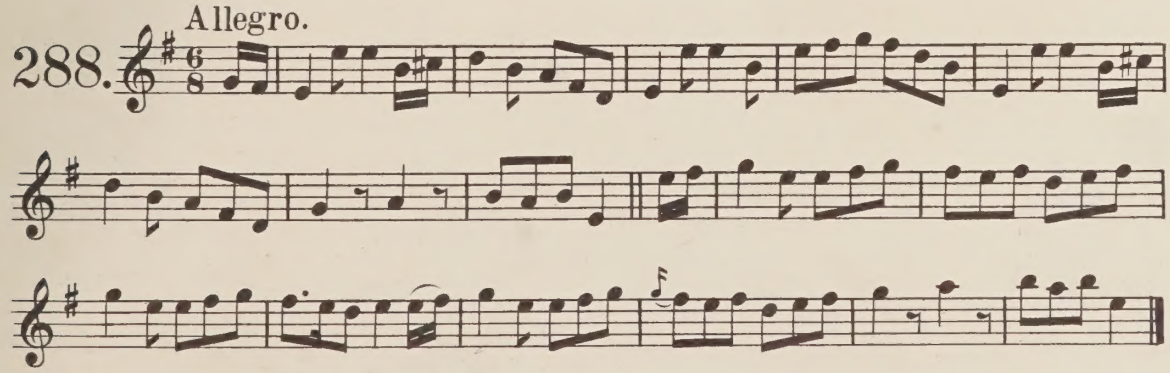
From Mrs Close.

287. Allegretto.



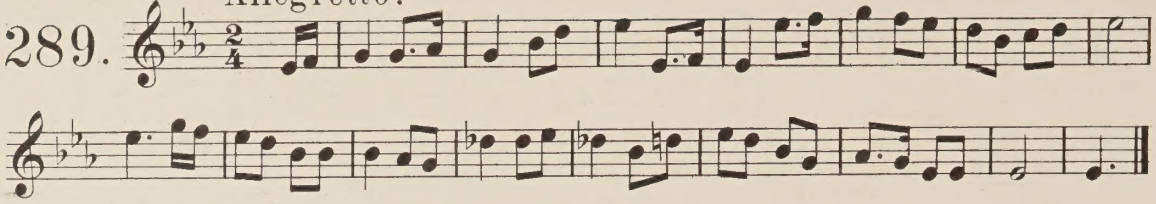
From J. S. Close.

288. Allegro.



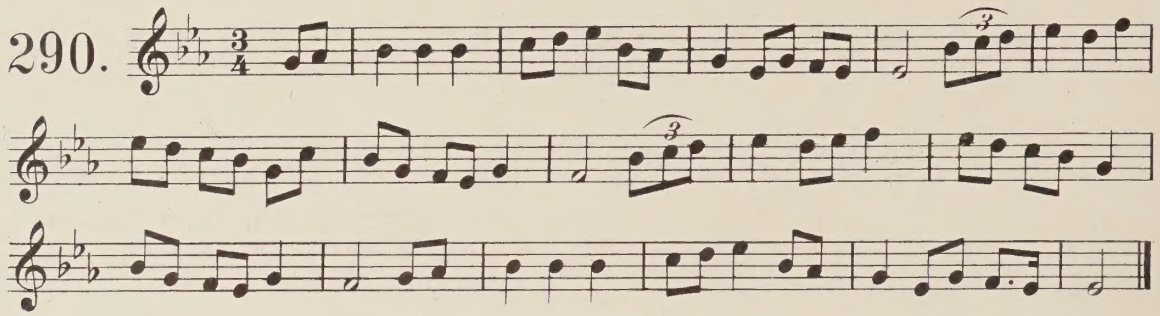
At length I crossed the Ferry. from Bondsglen Cº Derry.

289. Allegretto.



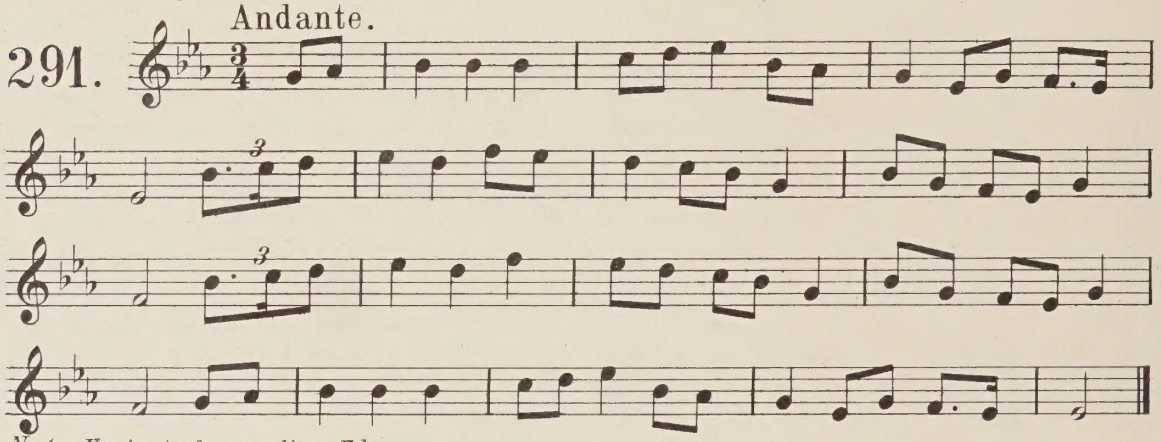
The scalded poor Boy. from P.W. Joyce, Esq.

290.



The scalded poor Boy. from Mr. Joyce.

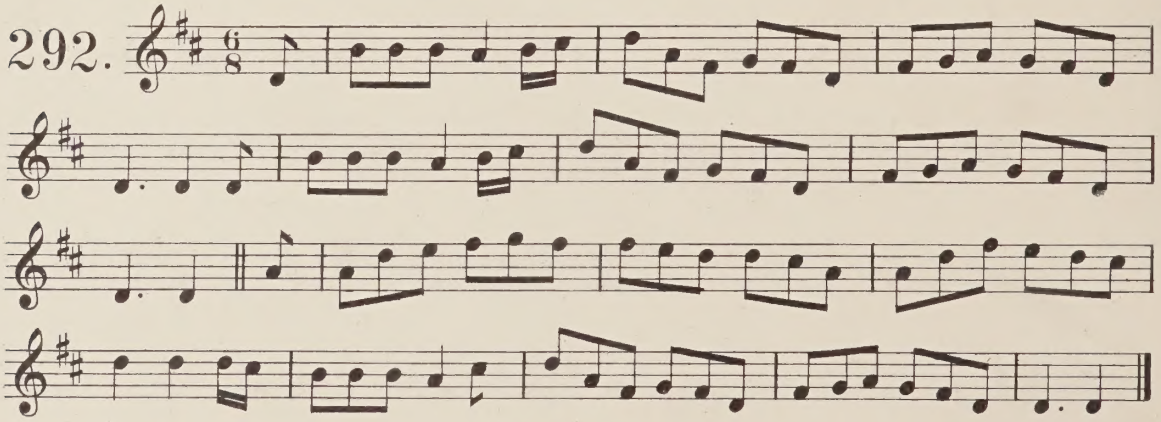
291. Andante.



Note: Variant of preceding. Ed.

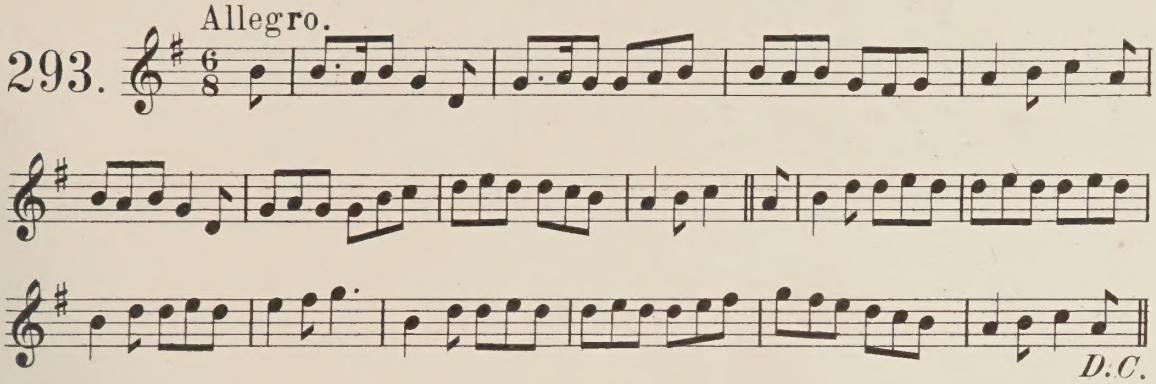
The Tumbling down Teady's acre. King's Cº from Mr Mc Dermott.

292.



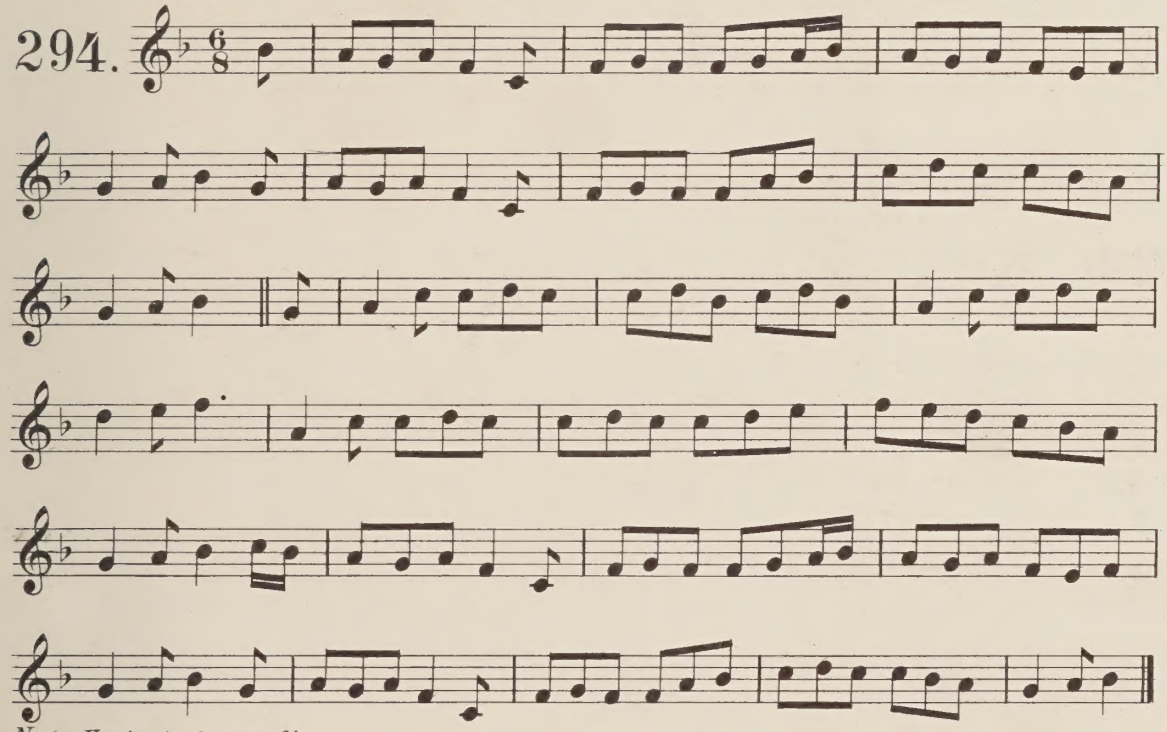
The Barley Grain. from James Quane, a farmer, Coolfree Cº Limerick.

293. Allegro.



The Barley Grain. from James Quane, a farmer, Coolfree Cº Limerick.

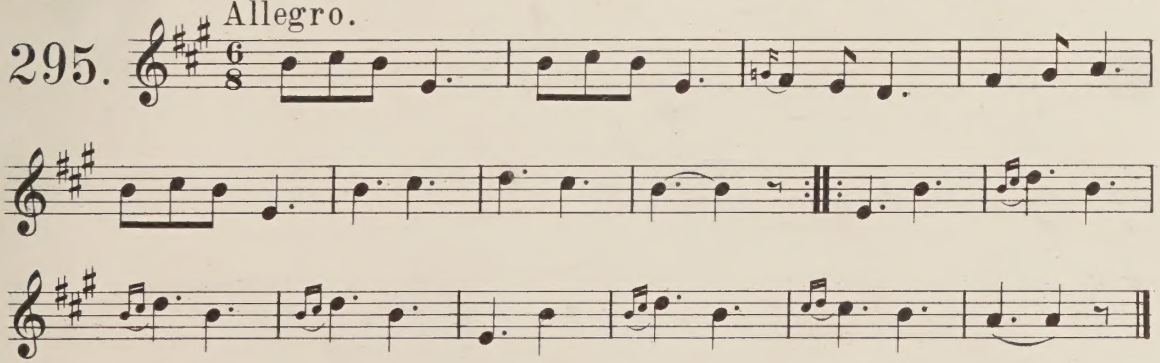
294.



Note: Variant of preceding.

Shins about the Fire. from D.H. Kelly Esq., Castle Kelly.

295. Allegro.

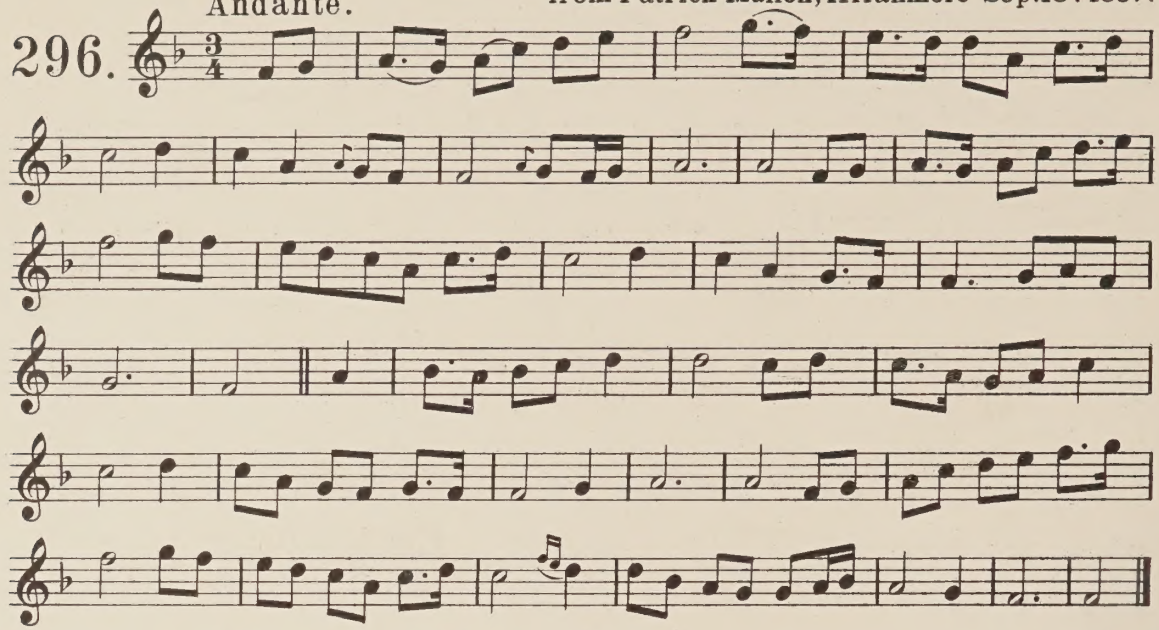


There is a long house at the top of the village.

Andante.

from Patrick Mullen, Arranmore Sep.18. 1857.

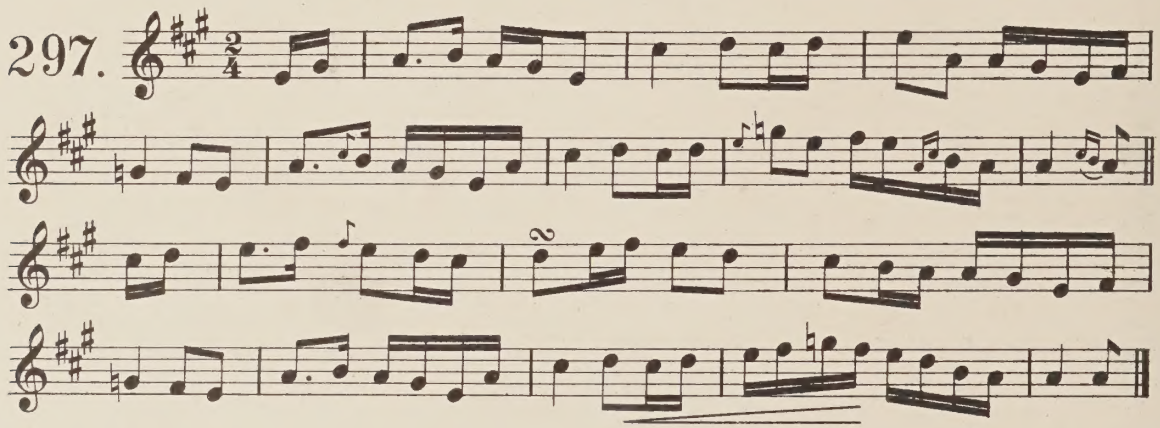
296.



Street Ballad

Set in Kevin's Port, Dublin 19th June 1852.

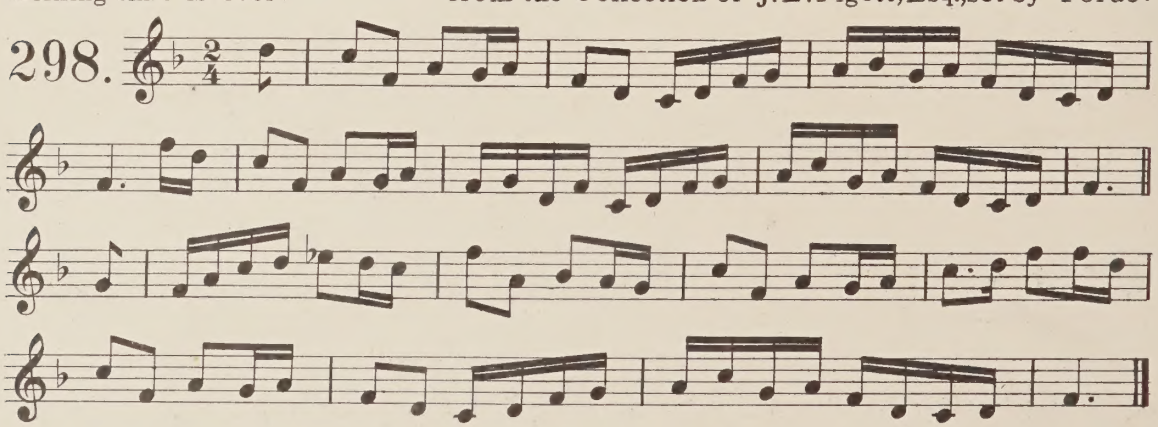
297.



Milking time is over.

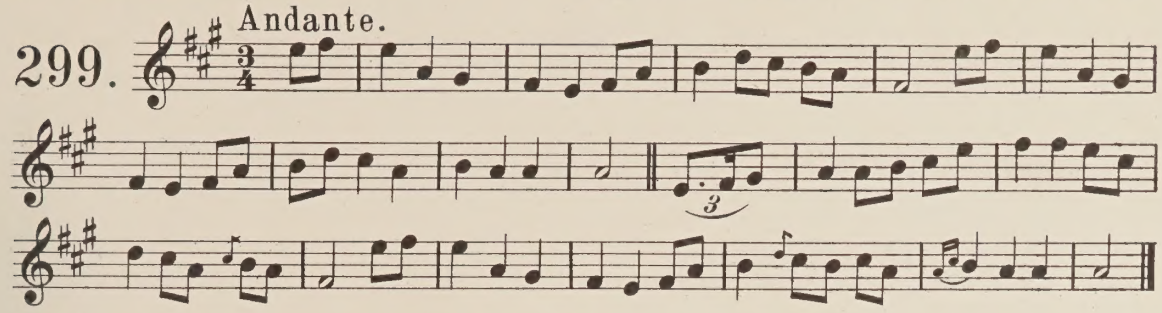
from the Collection of J.E. Pigott, Esq., set by Forde.

298.



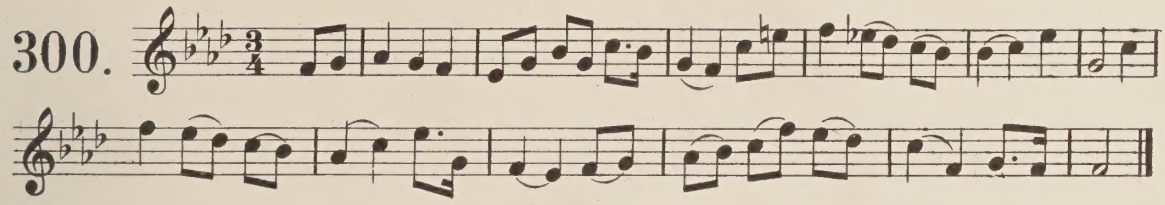
If I'm alive in Ireland. from Peter Cooke, Arranmore, 9th Sep. 1857.

299. Andante.



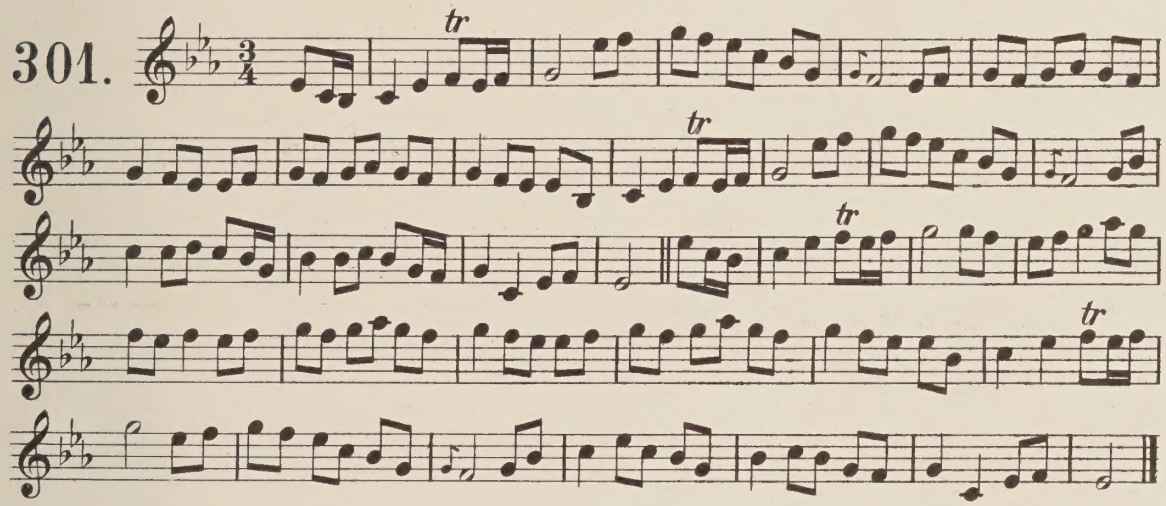
Dear Aileen I'm going to leave you. a Co Cork tune. from P. MacDowell, Esq.

300.



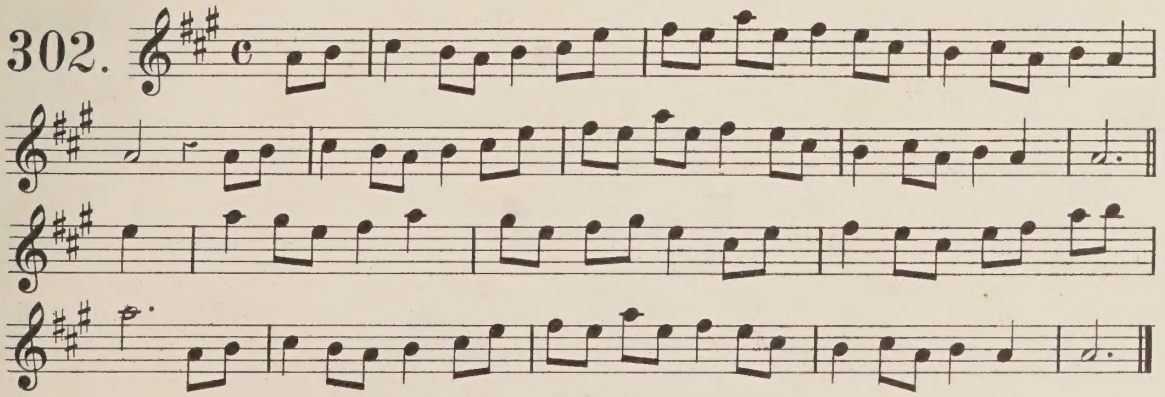
Darby O'Dun. form O'Neill's MS. 1787.

301.



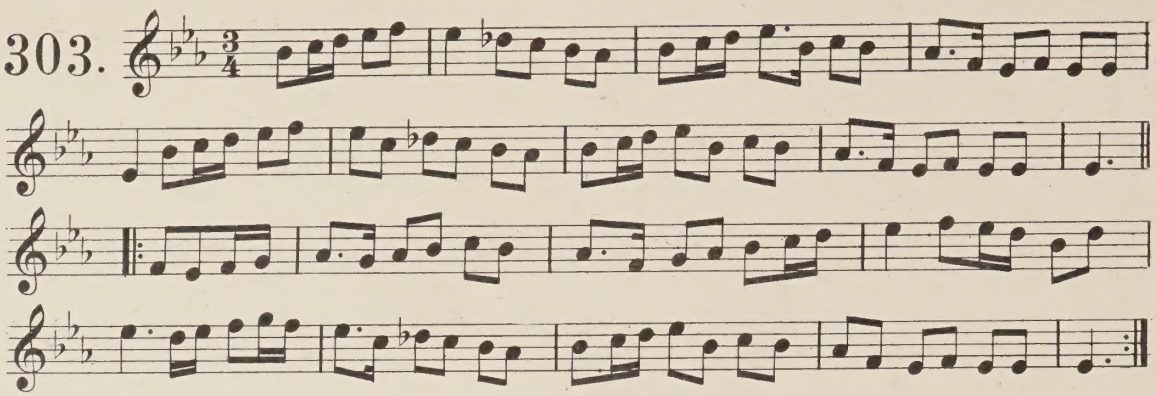
The Maids of Mourne Shore. Set in the Co of Derry, 1834.

302.



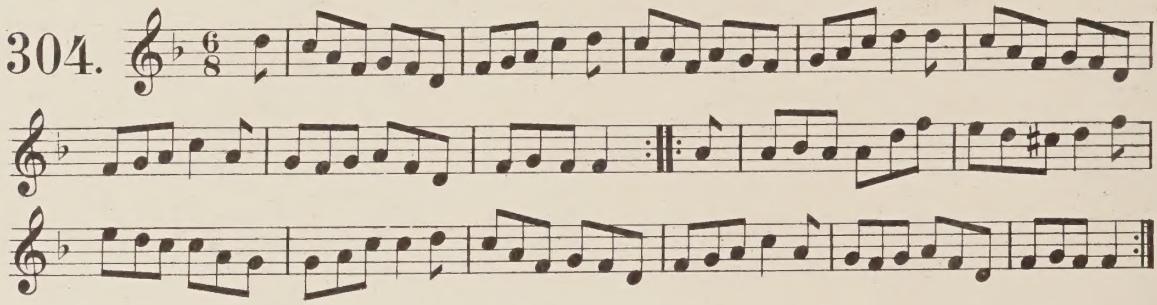
In the Month of June, when all flowers bloom. set in the Cº of Derry, 1834.

303.



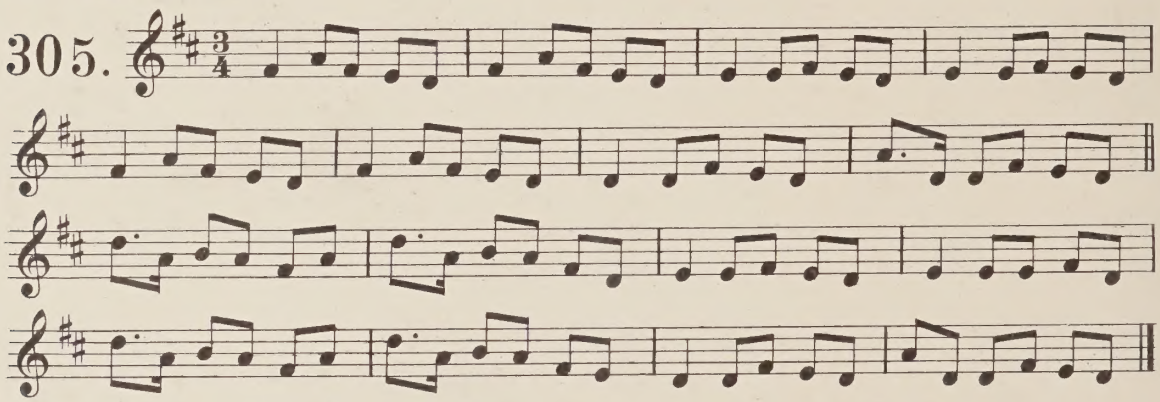
The Plains of Mayo. set from Anne Buckley, Claddagh, 1839.

304.



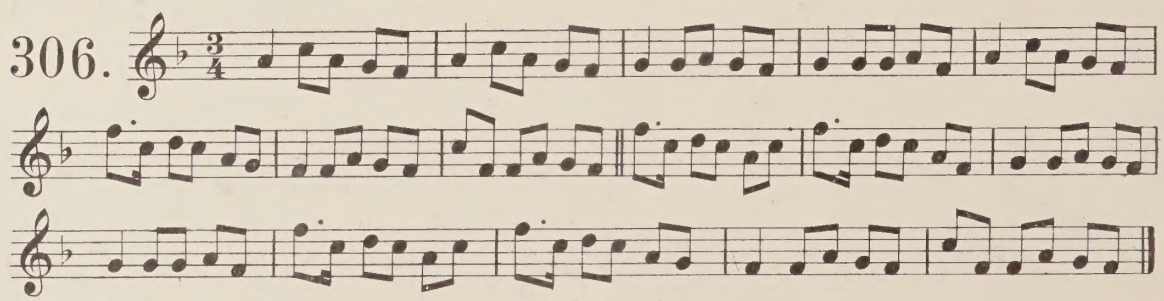
The Eagle's whistle. (P. Carew's MS.)

305.



The Eagle's whistle. from P. Carew's MSS.

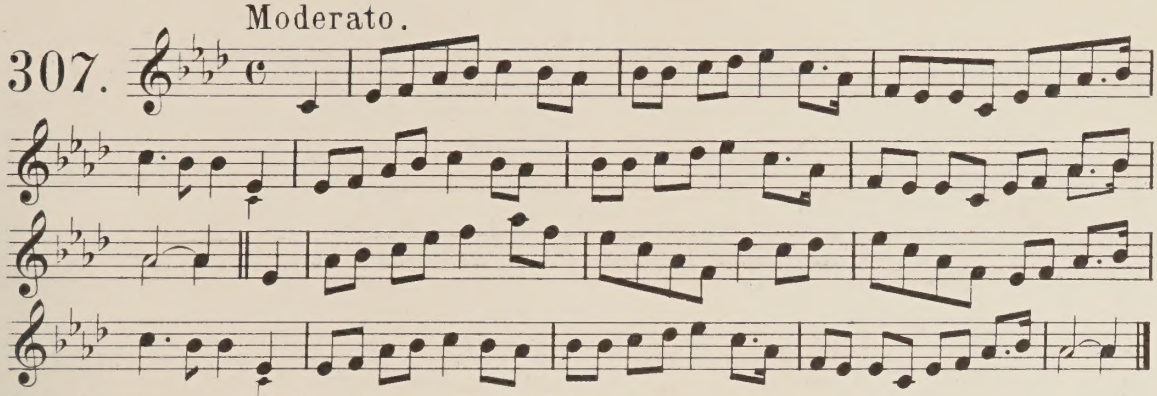
306.



A variant of preceding.

Biddy, I'm not jesting. set from Paddy Coneely.

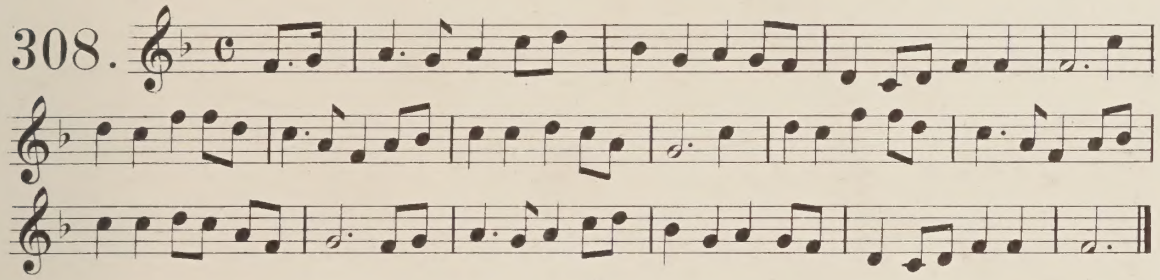
307. Moderato.



The variants are indicated by the small notes. Ed.

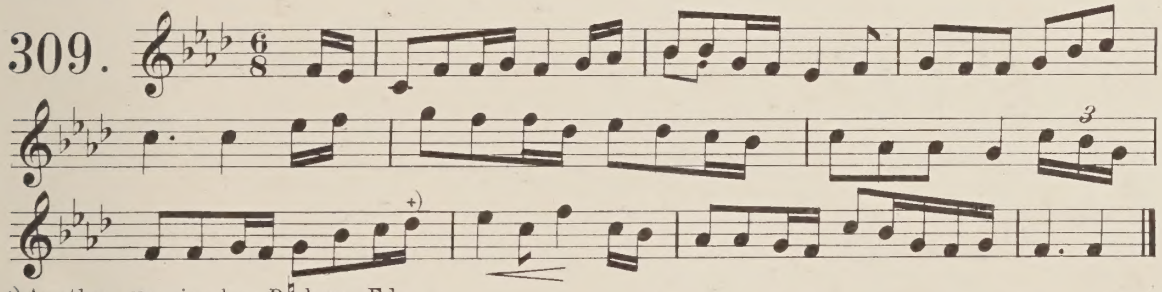
The Kerry Boys. from P. Carew's MS.

308.



I am a poor Maid that's crossed by my friends. set by W. Forde.

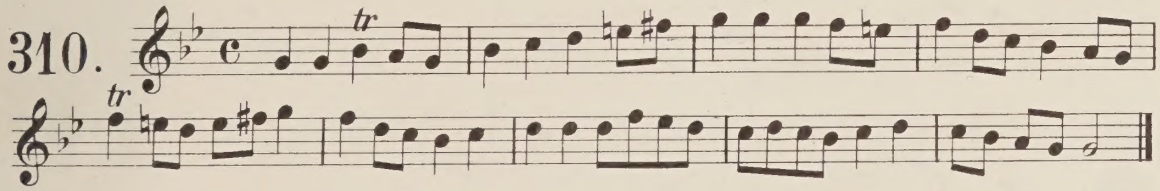
309.



+) Another version has D♮ here. Ed.

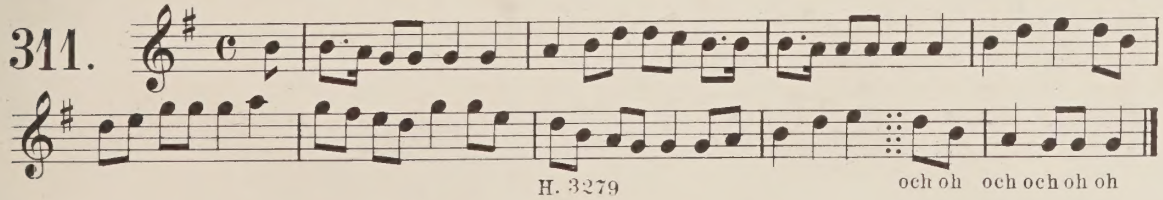
Patrick Sarsfield.

310.



The lament for Sarsfield.

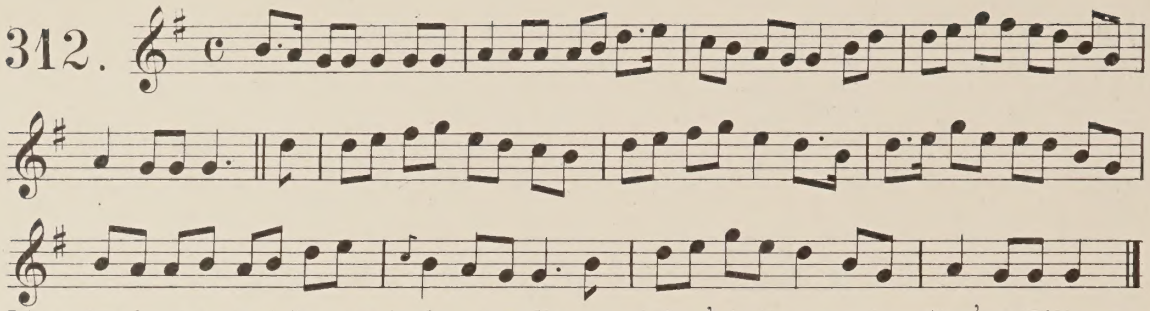
311.



och oh och och oh oh

Modern air on the same theme.

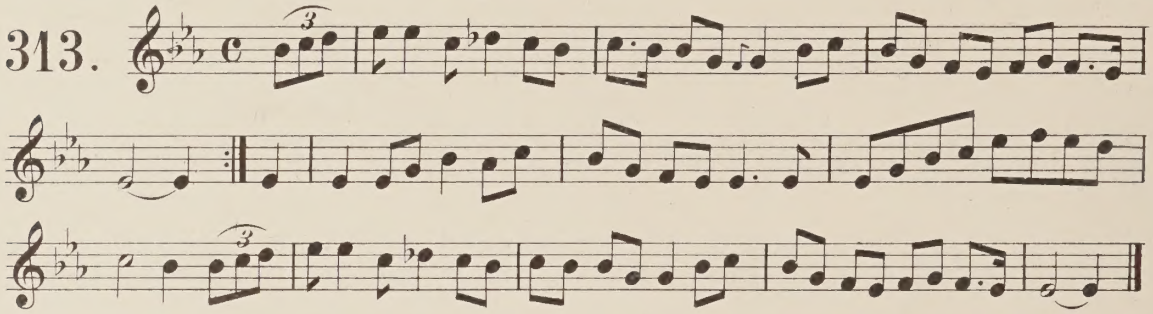
312.



I have two brothers and they are in the army, The one of them's in Cork and the other's in Killarny
With my ri-fol-de - lay.

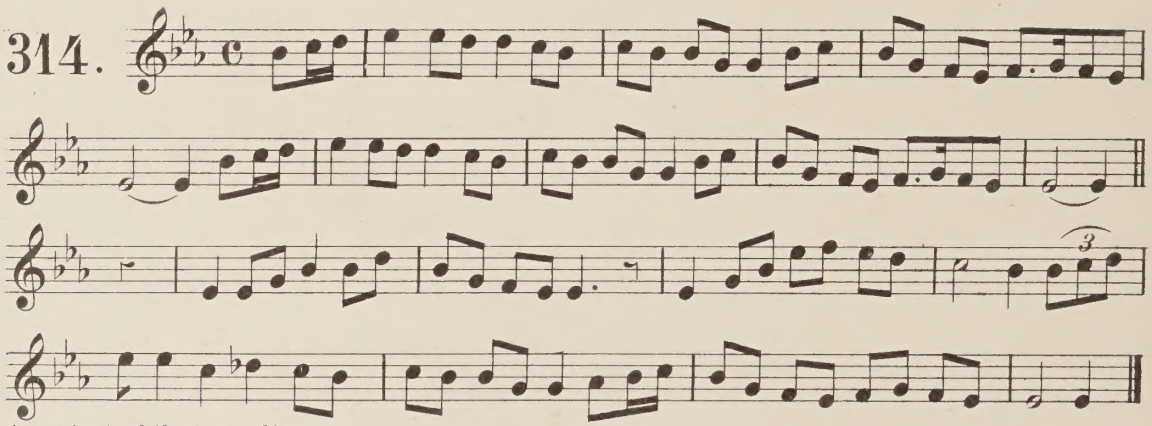
Lord send the French without delay. '98 Song. set by W. Forde.

313.



Lord send the French without delay. '98 Song. P. Conneely.

314.

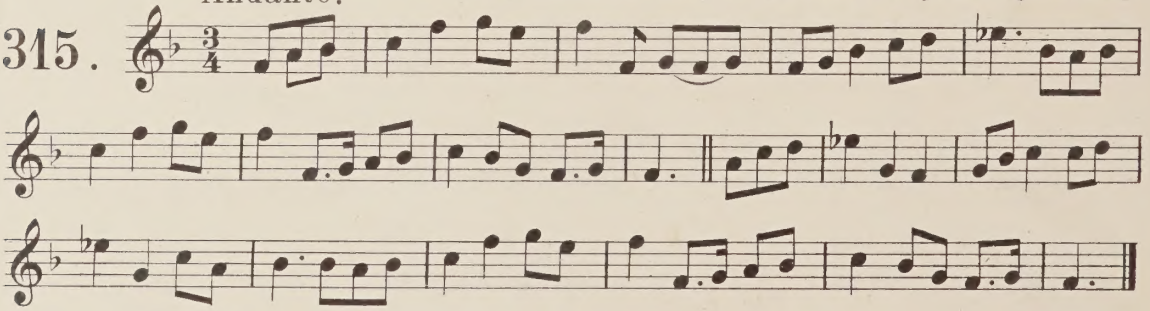


A variant of the preceding.

Here's a health to the young man, runs most in my mind.

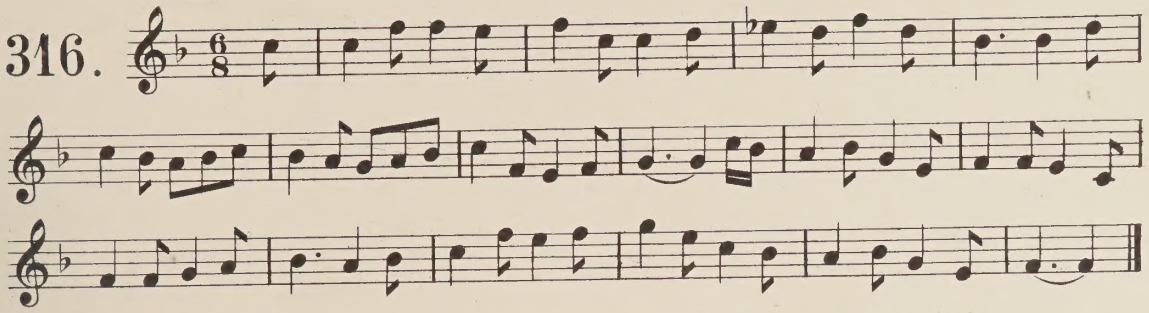
Andante. P. McDowell Esq. W. Forde and J. E. Pigott, Esq.

315.



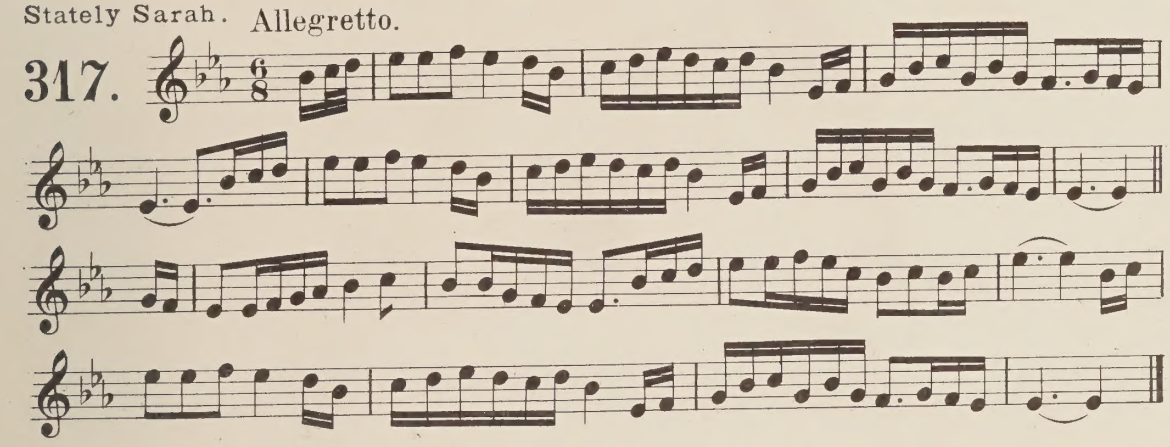
Well done, cries she, Brave Donnelly.

316.



Stately Sarah. Allegretto.

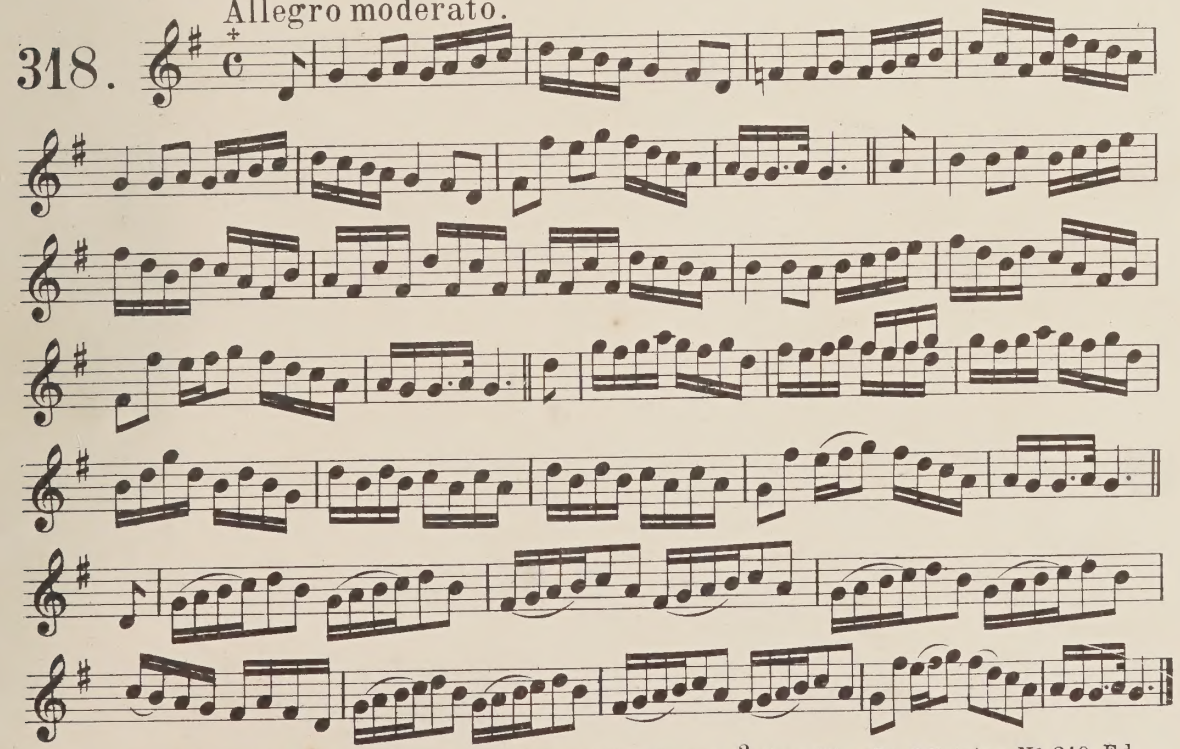
317.



The Groves by Jackson.

Allegro moderato.

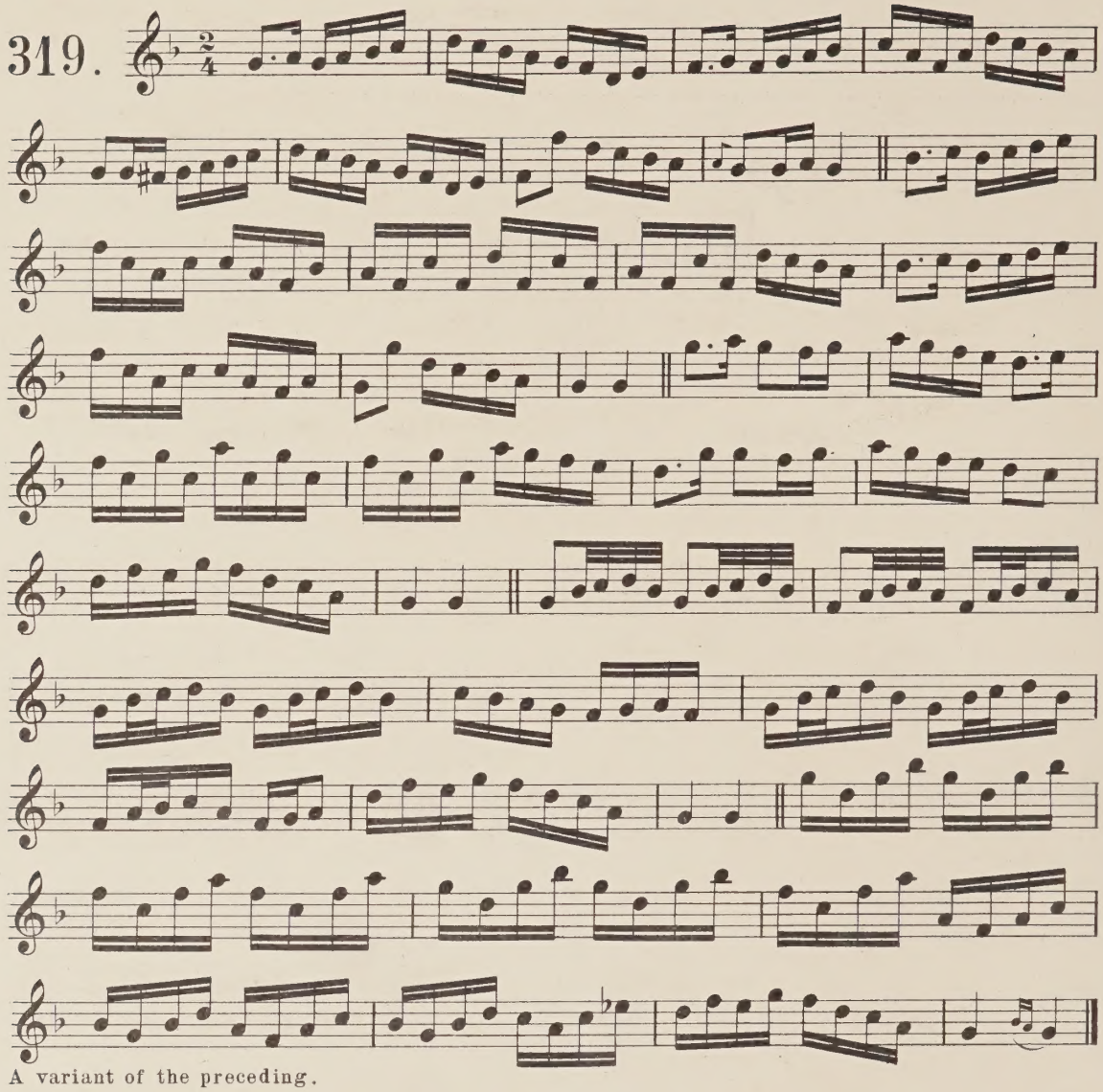
318.



Note. The C is Petrie's. The whole tune ought probably to be in $\frac{2}{4}$ time, like the following, No 319. Ed.

The Groves: called also The drunken sailor.

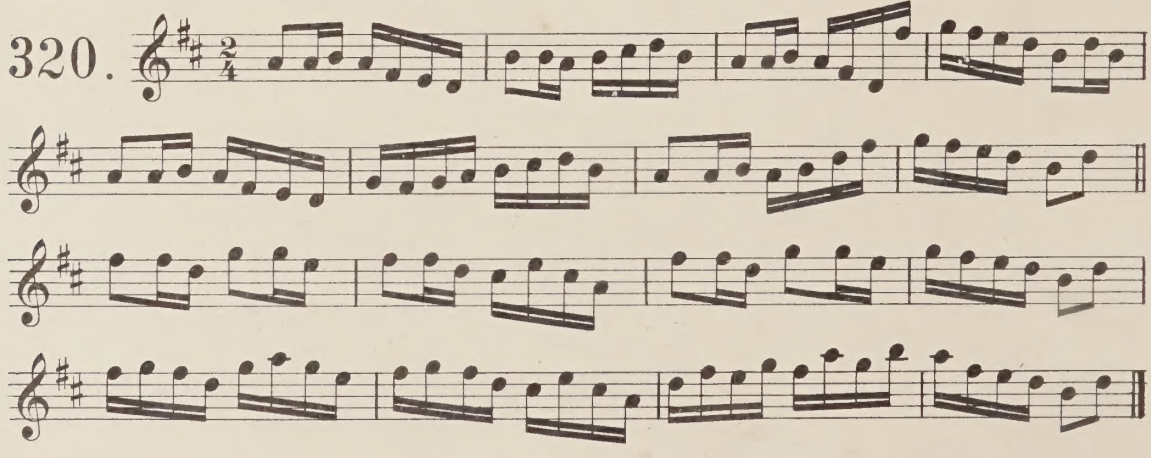
319.



A variant of the preceding.

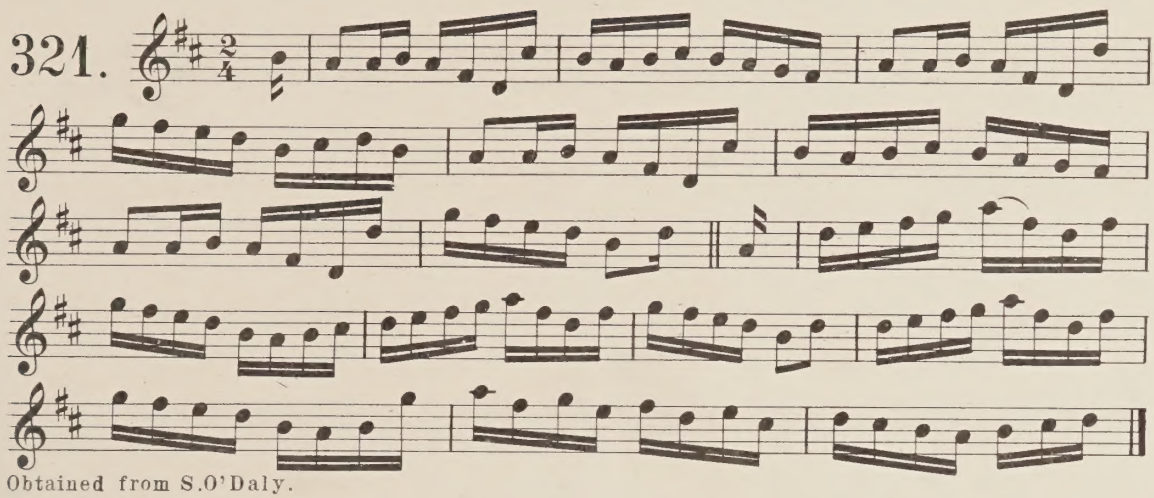
The wind that shakes the barley. as in O'Neill's collection.

320.



The wind that shakes the barley. As in Mr. Pigott's collection 2nd setting.

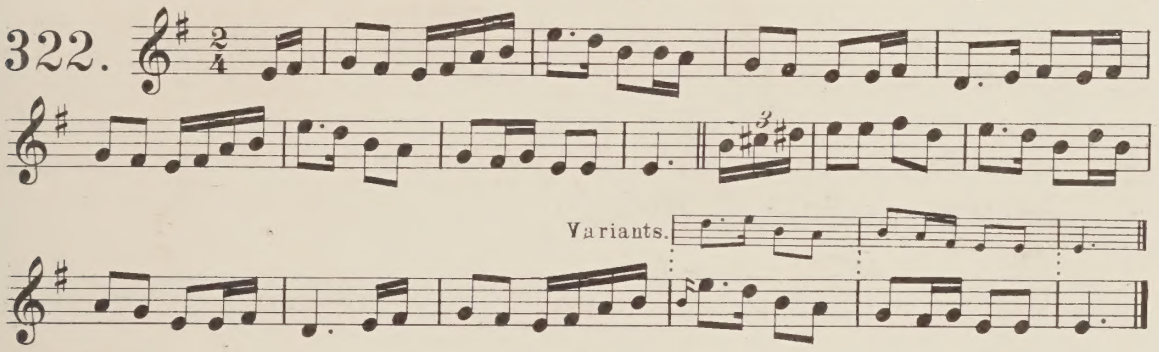
321.



Obtained from S.O'Daly.

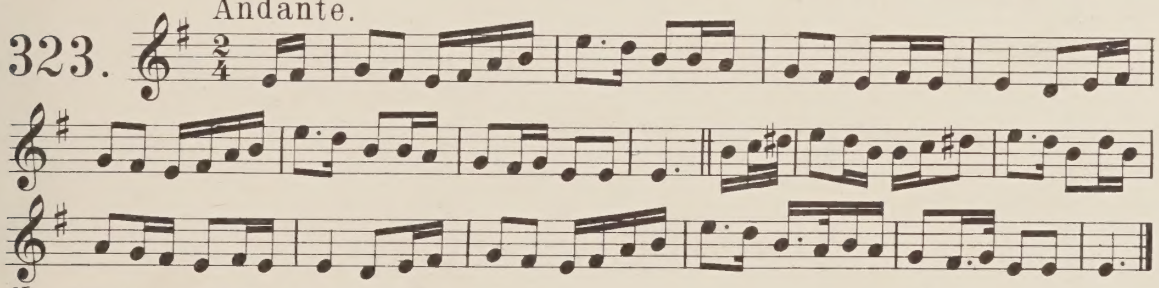
Oh fair John my love. from Mary O'Flaherty, alias Delane. Arran Sept. 10th 1857.

322.



The enchanted valley. set from Mary O'Malley, Arran More Sep. 9th 1857.

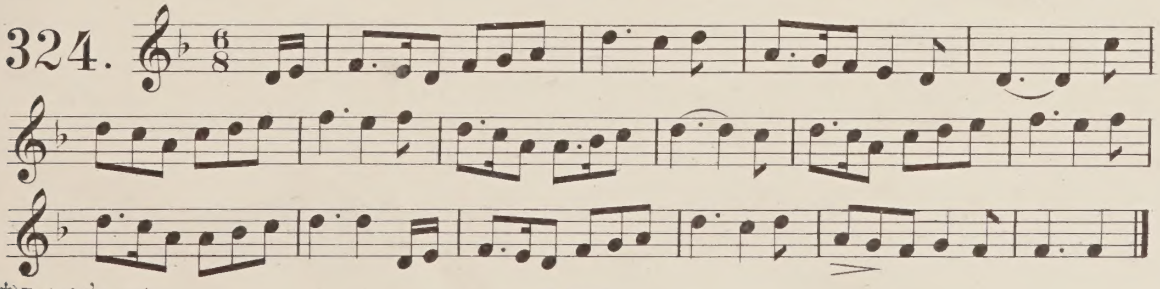
323. Andante.



Note: Variant of O fair John my love.

See "The enchanted valley."+) from Peter Mullin, Arranmore 8th Sept. 1857.

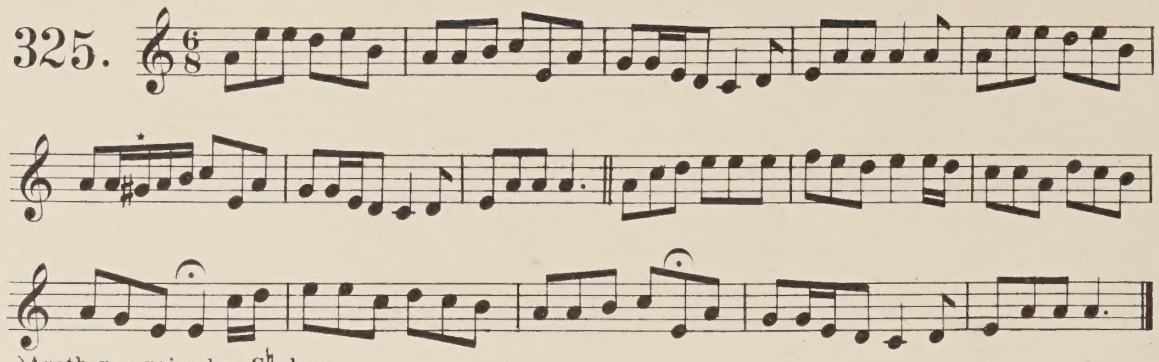
324.



+)Petrie's note.

Beautiful Molly Mc Keon. Set in the Co of Derry.

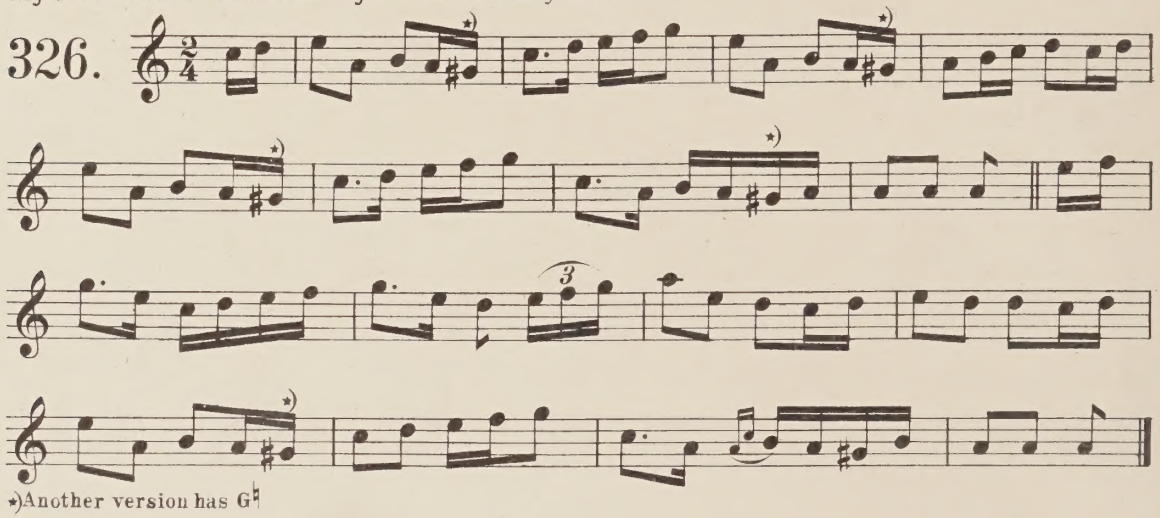
325.



*)Another version has G♮ here

My love what is the reason you cannot fancy me.

326.

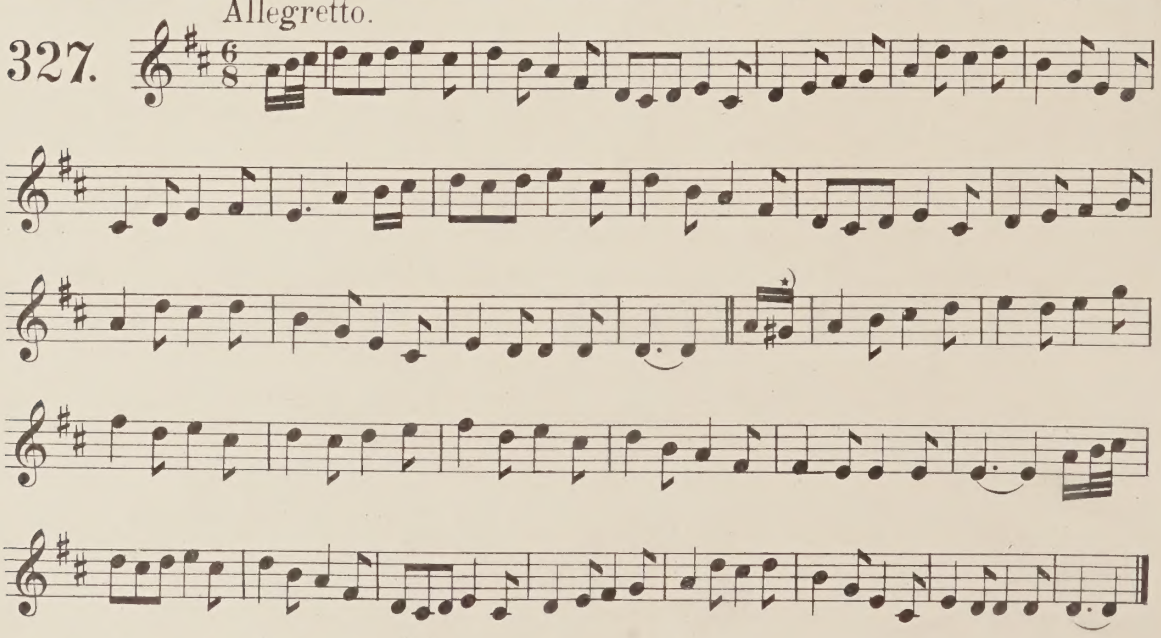


*)Another version has G♮

We' ll drink to the health of Keenan. set from Mary O'Donohoe, Arran-More, 19. Sep. 1857.

Allegretto.

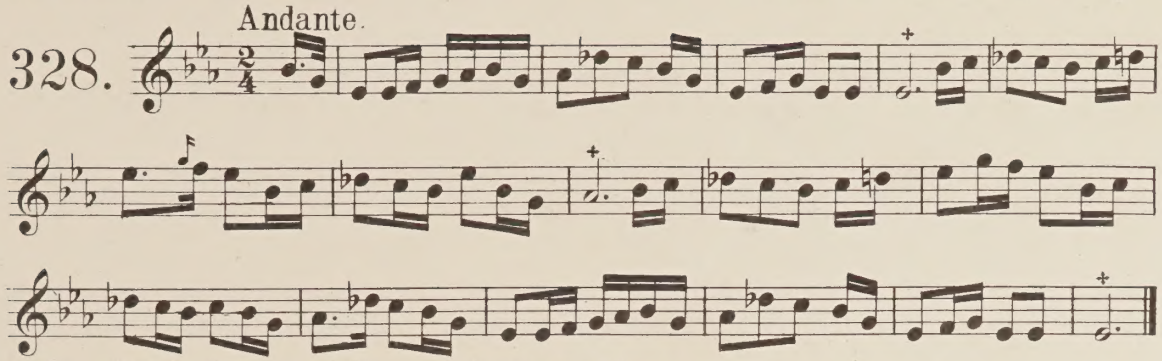
327.



*)Another version has G♮ here

The Maid of sweet Gurteen. From the Dublin Ballad Singers.

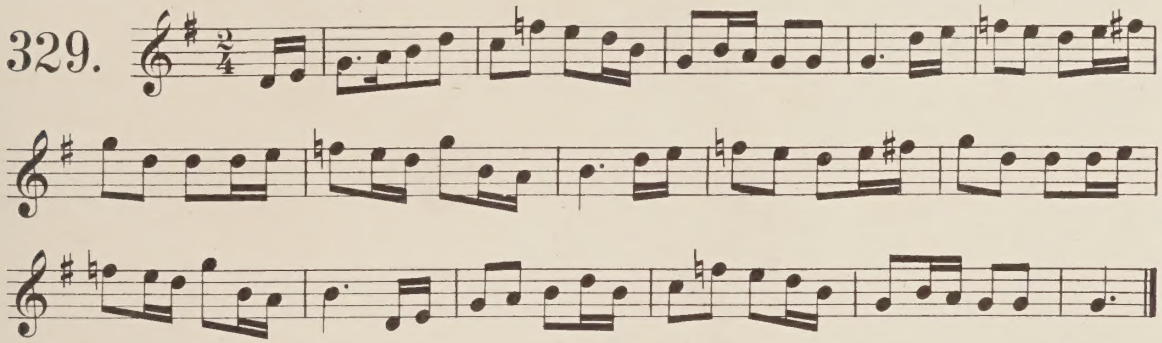
328. Andante.



+ So written by Petrie. Probably equal to a pause. Ed.

The Maid of Sweet Gurteen. From P. Carew's M. S.

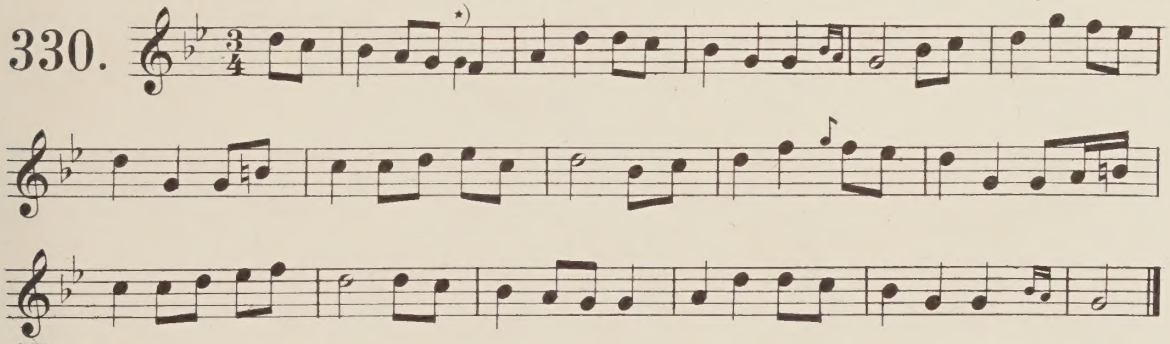
329.



A variant of the preceding.

Where, were you all the day my own pretty Boy. P. W. Joyce, Esq.

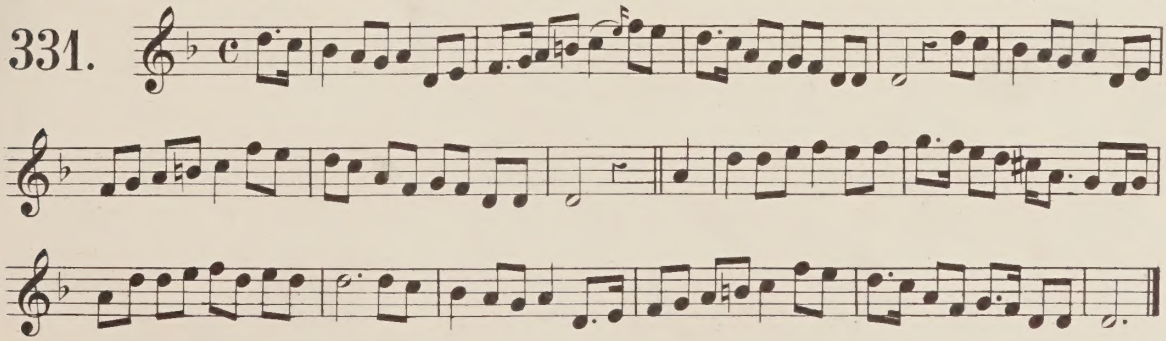
330.



*) Variant.

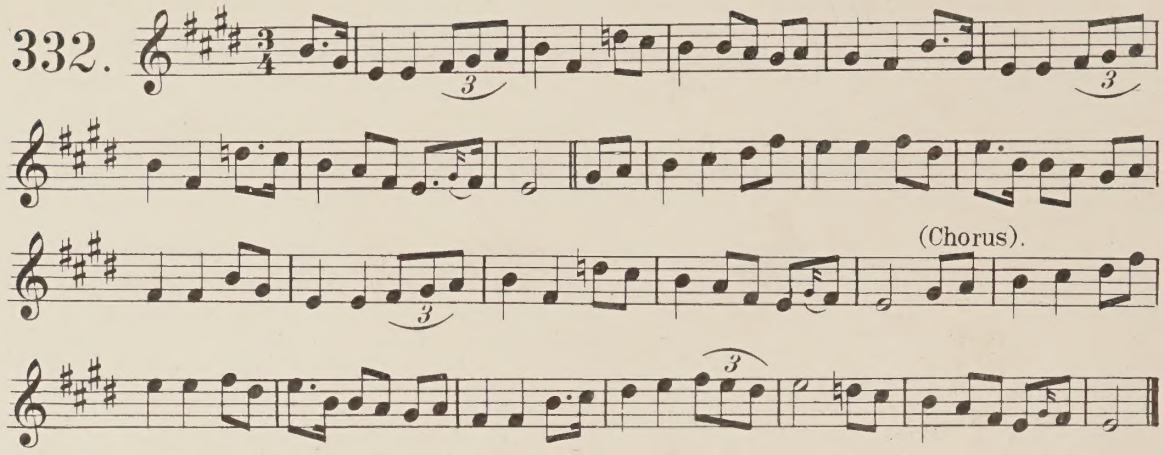
I'll make for my Bridegroom a grassy green Pillow. P. W. Joyce, Esq.

331.



O' Coghlan has a glen. set from Mary O' Donohoe. Arran-more. Sep. 9th 1857.

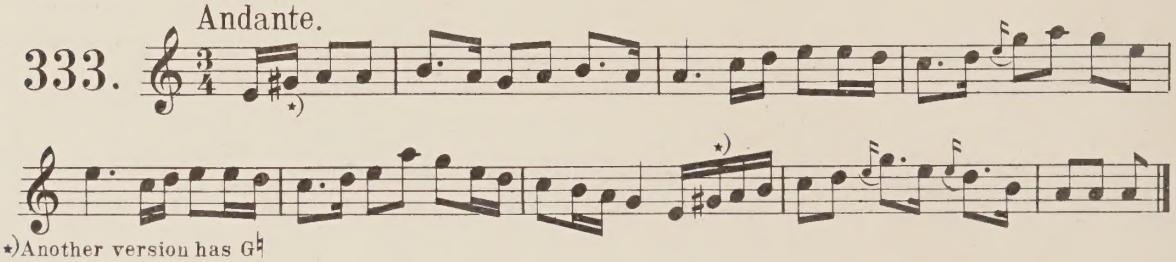
332.



Open the door my love, do.

Andante.

333.

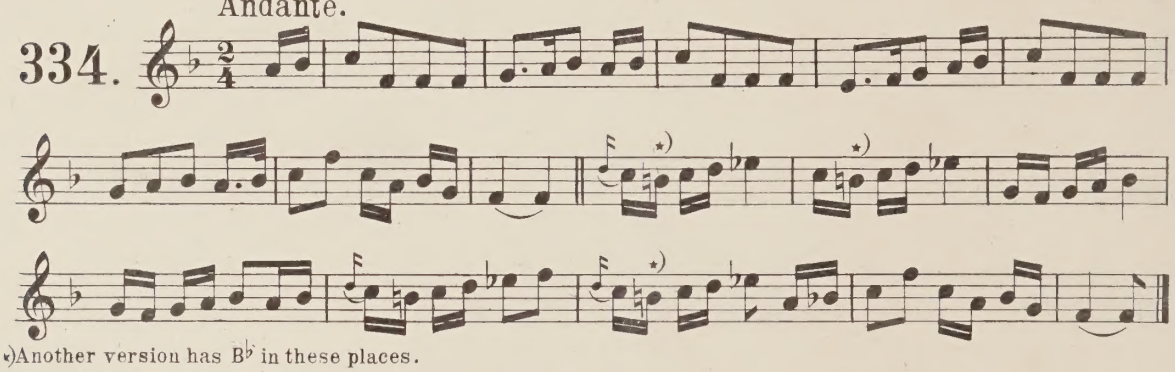


*)Another version has G♮

The Nore is long. A. Kilkenny ballad air. From J. G. A. Prim, Esq.

Andante.

334.

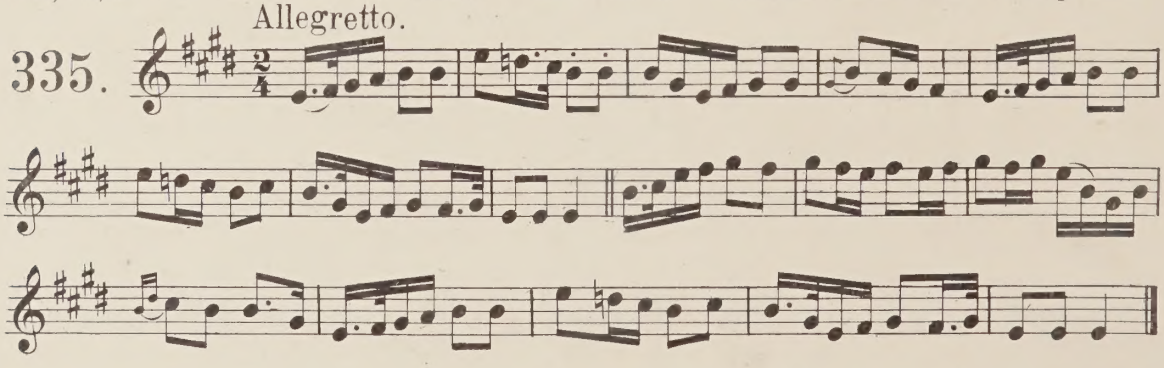


*)Another version has B♭ in these places.

Far, far, down in the South of Luidach. set from M. O' Donohoe. Arranmore 13 Sep. 1857.

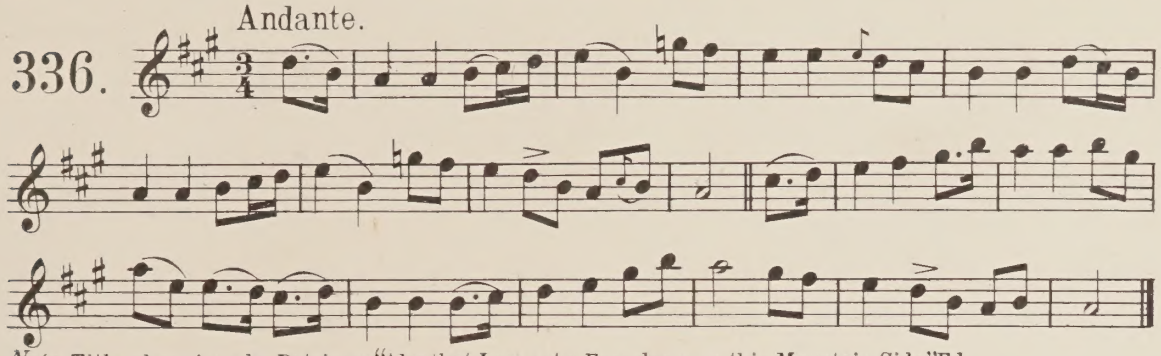
Allegretto.

335.



Alas, that I'm not a Frechaun on the Mountain Side. set from M. O'Donohoe, Arran - more 1857.

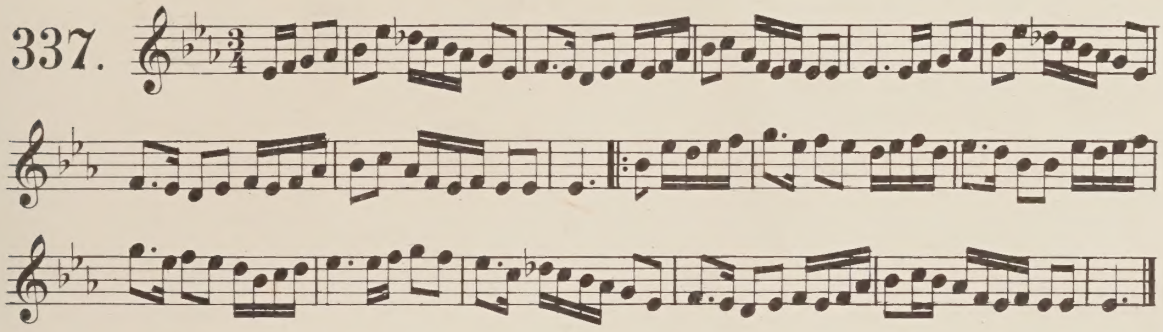
336. Andante.



Note. Title also given by Petrie as, "Alas that I am not a Freechaun on this Mountain Side." Ed.

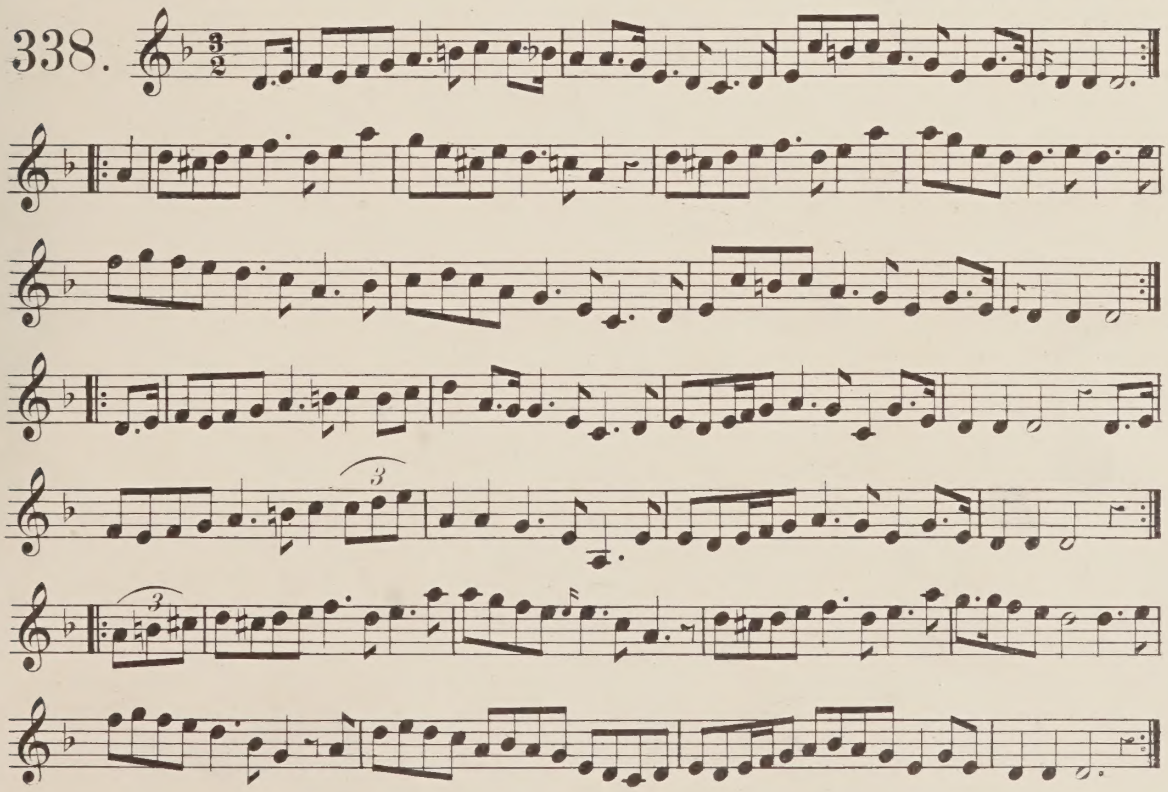
The Banks of the sweet Barrow. set in the Co. of Derry, 1834.

337.



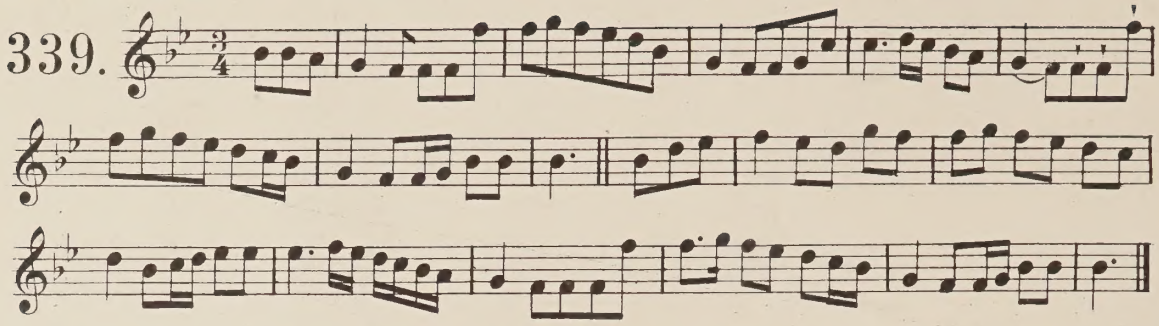
The Banks of Barrow. second setting from the late T. Davis Esq.

338.



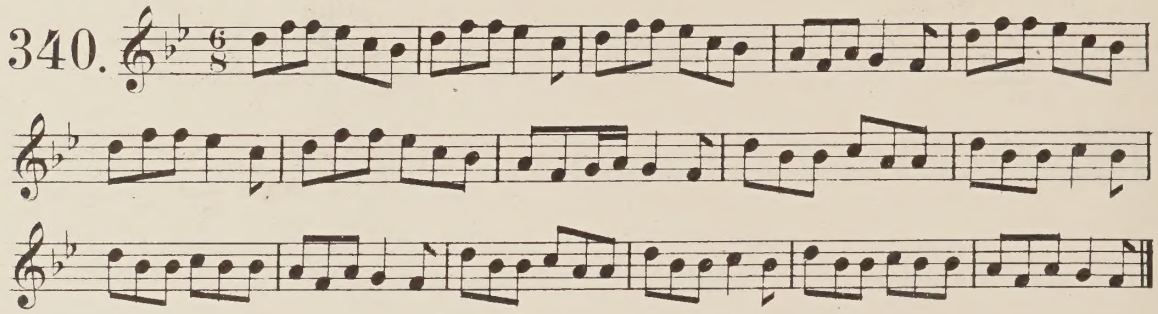
The sweet Barrow.

339.



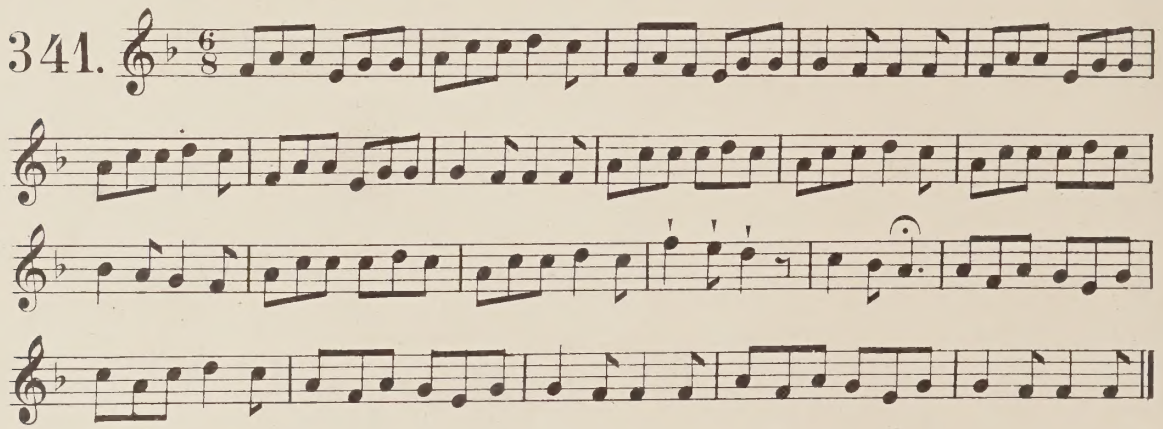
The one horned Cow.

340.



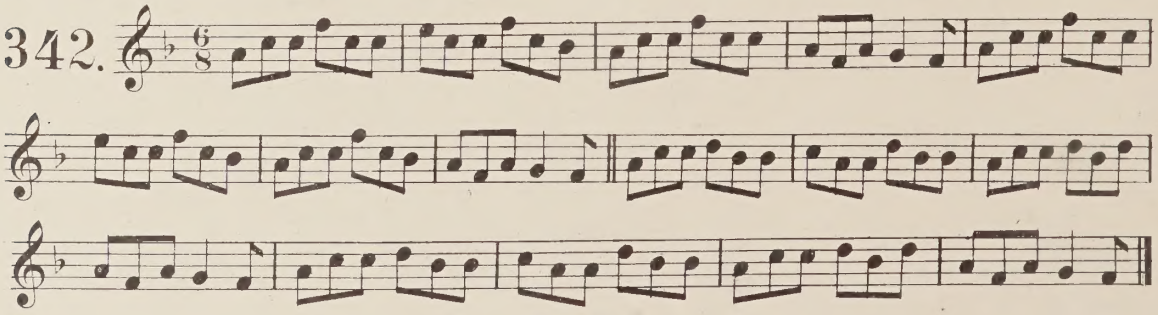
The one-horned Cow. Second setting.
As obtained by J. E. Pigott, Esq. from Miss O'Connell of Grena.

341.



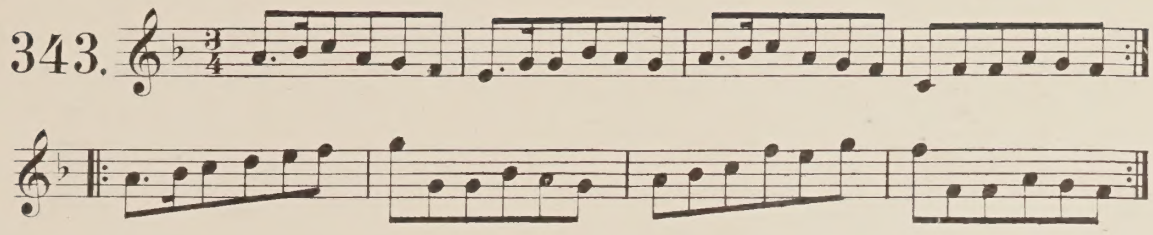
The one - horned Cow. Third Setting from O'Neill's MS.

342.



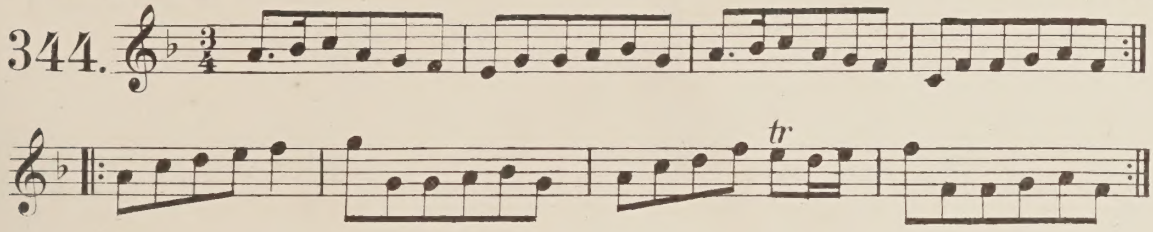
The Dusty Miller.

343.



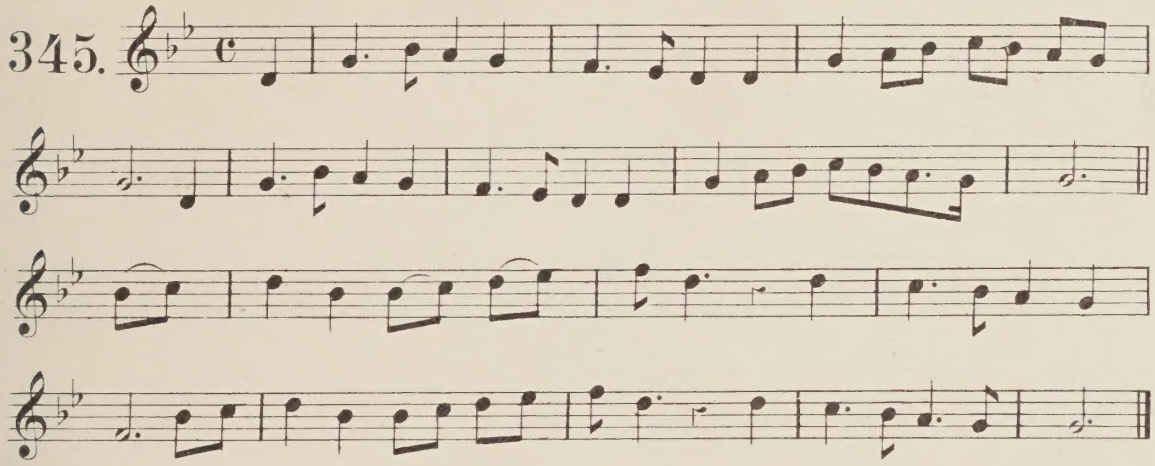
The Dusty Miller. Second setting.

344.



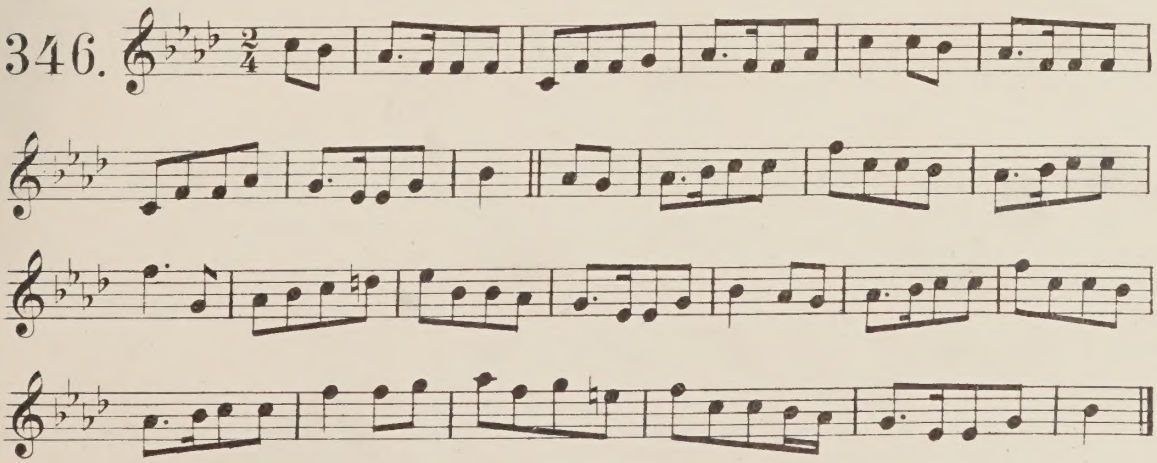
Far, far beyond yon Mountains. Co. Tyrone from the Rev. James Mease.

345.



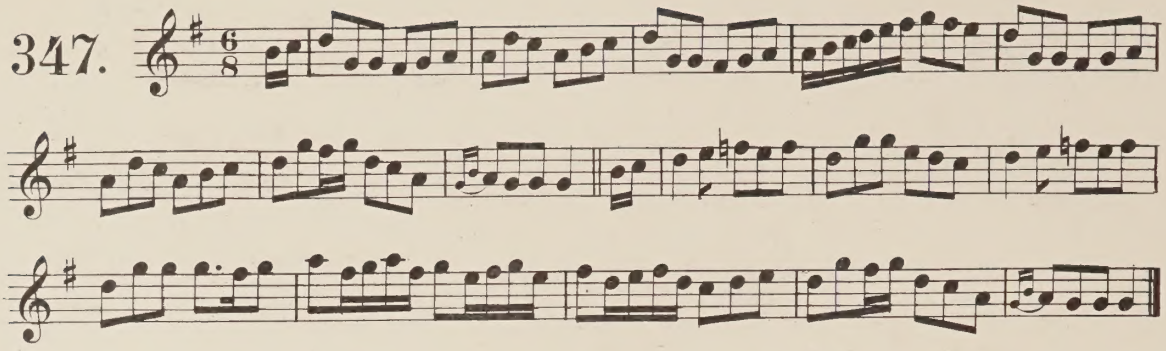
Original Melody of "St. Patrick was a Gentleman," as played by the Irish Militia Bands.

346.



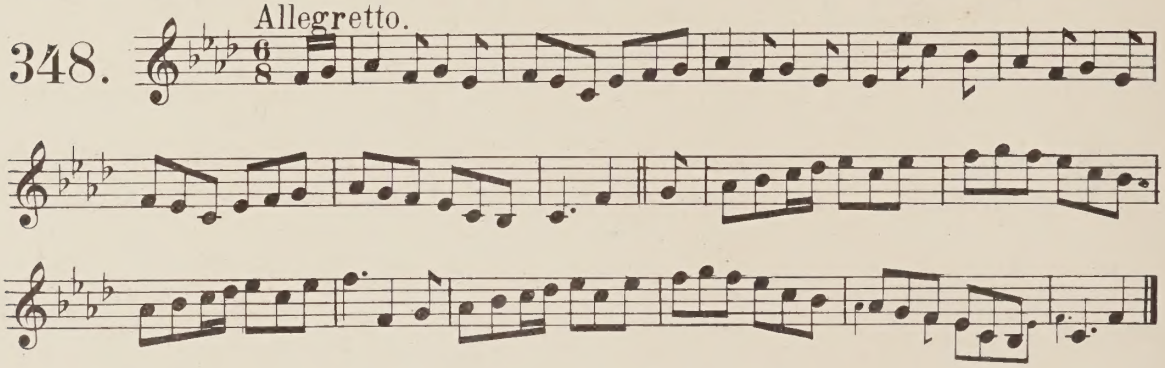
The new Tenpenny. from P. Carew's M. S

347.



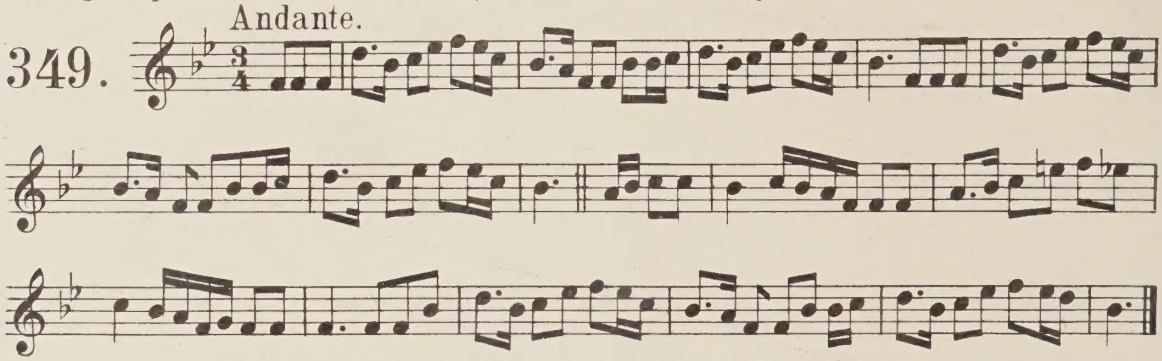
Horace the Rake. set from F. Keane.

348. Allegretto.



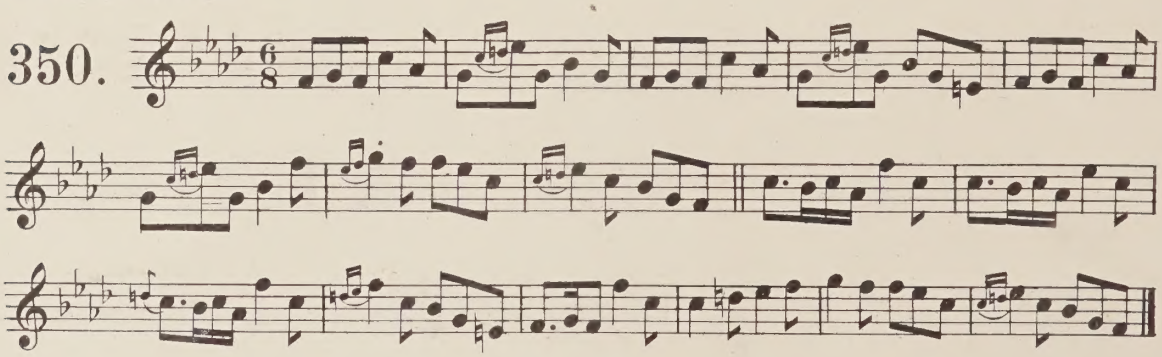
I thought my heart had broke asunder, when I thought on Reilly I left on shore.

349. Andante.



O' Reilly's Delight.

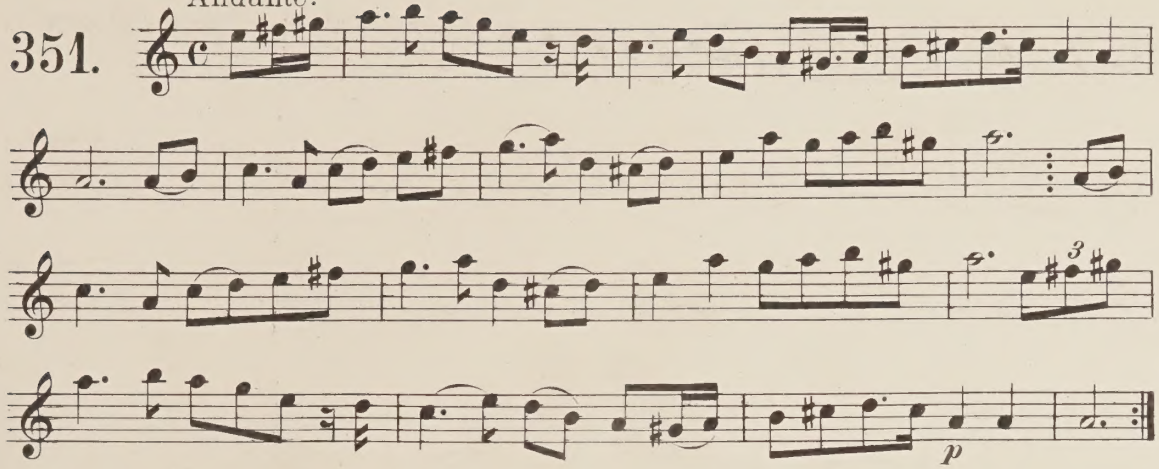
350.



Jo hn O' Reilly. From Mr MacDowell Mar. 1859.

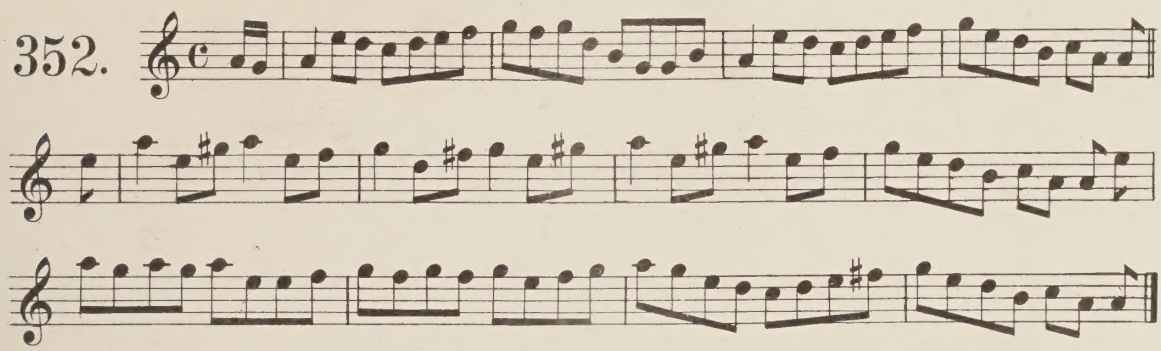
Andante.

351.



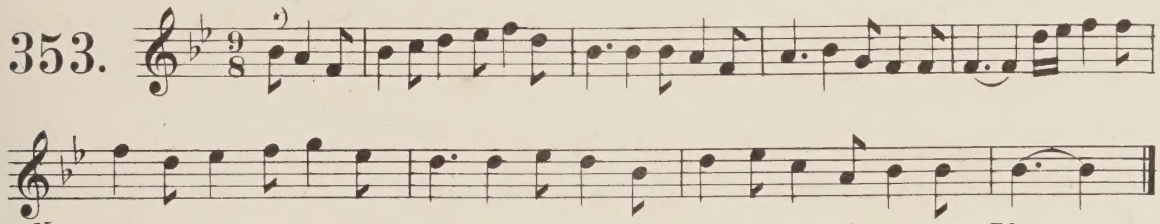
The Jug of Punch, A Reel. From P. Carew's MSS.

352.



The Jug of Punch. An air formed on that called Brigid astore.
I spied a thrush on yonder bush, And the song she sang was a jug of punch.

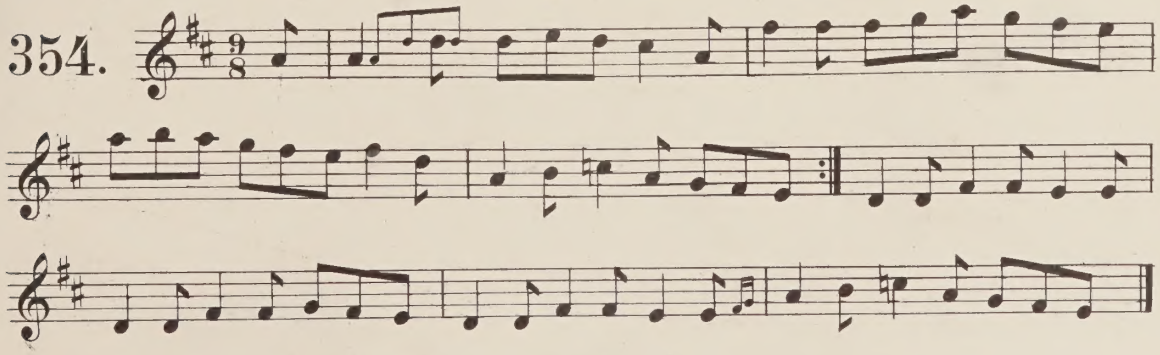
353.



Note. This tune appears also with the beginning of the bar marked after the first quaver. Ed.

The merry old Woman.

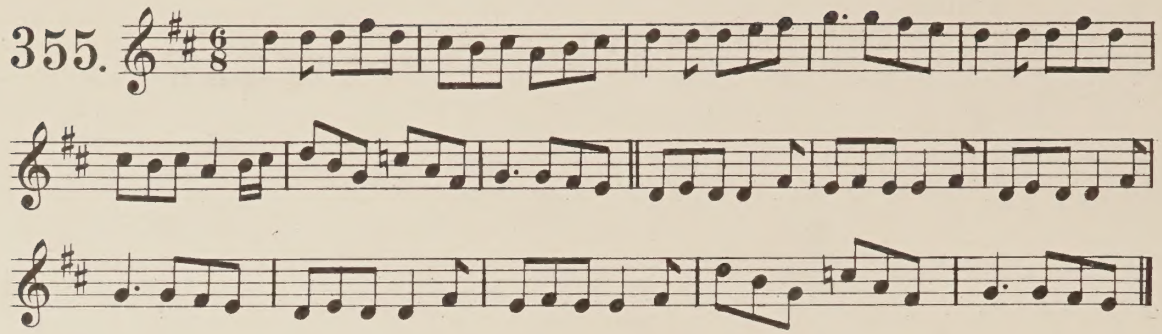
354.



Old Women's Money.

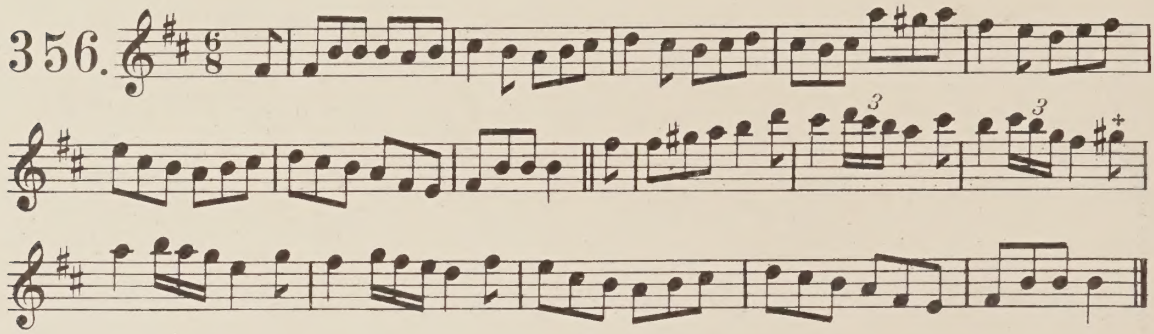
Second setting of above.

355.



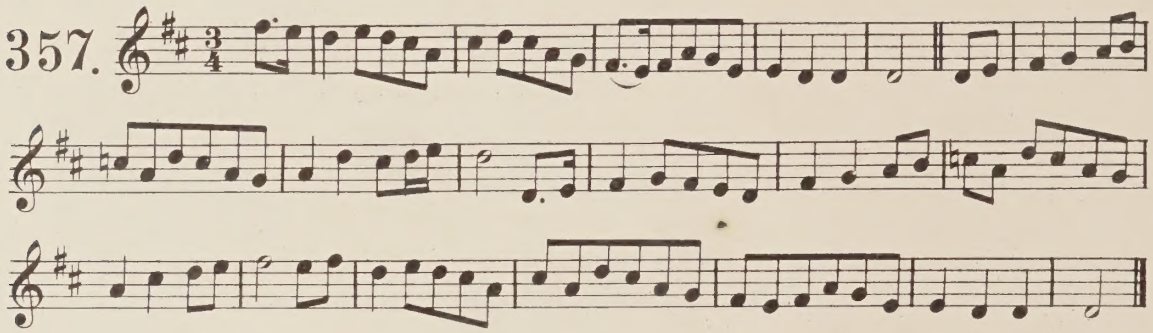
The merry old Woman.

356.



The red-haired Man's Wife - as sung in Munster.

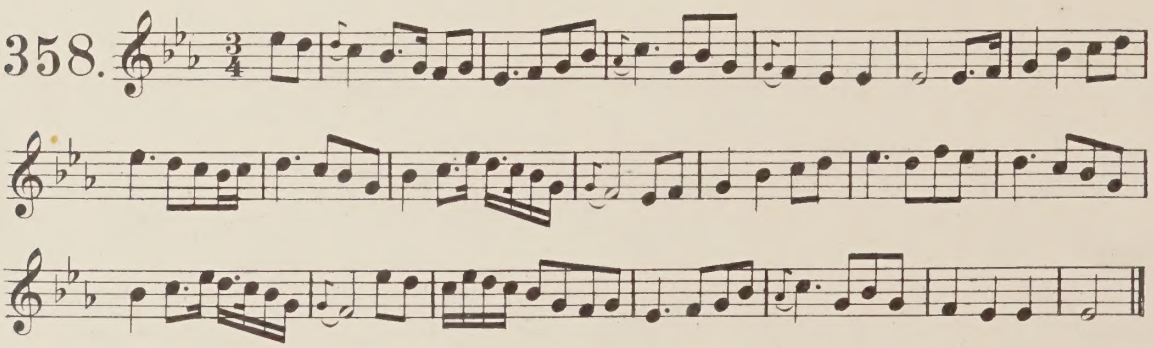
357.



The red-haired Man's Wife.

From P. MacDowell Esq.

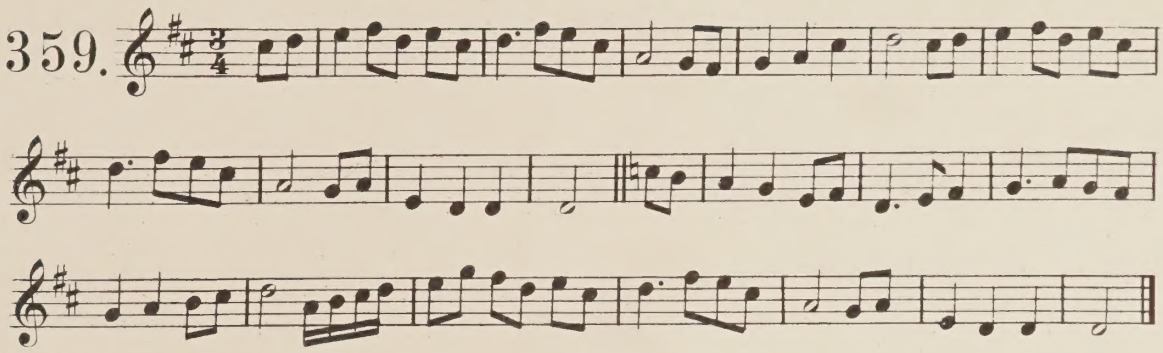
358.



A variant of the preceding.

The red - haired Man's Wife. From P. Carew's MSS.

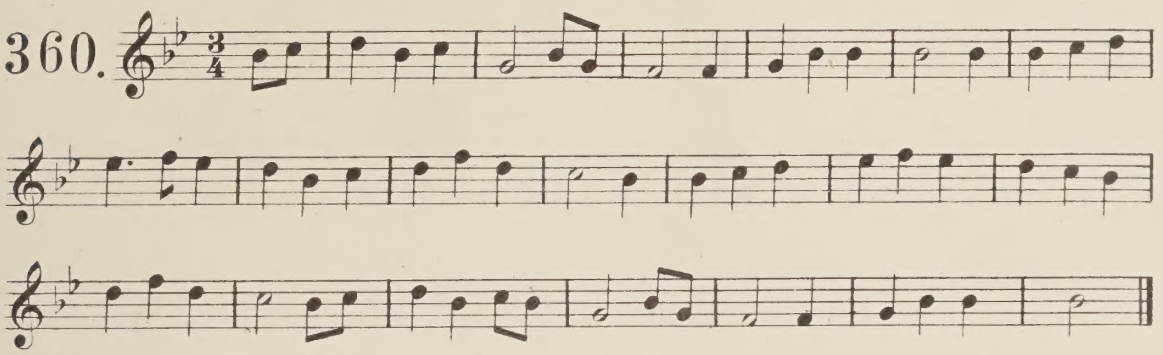
359.



Another setting of the preceding.

The roving Pedlar. The original air of the Boys of Kilkenny.

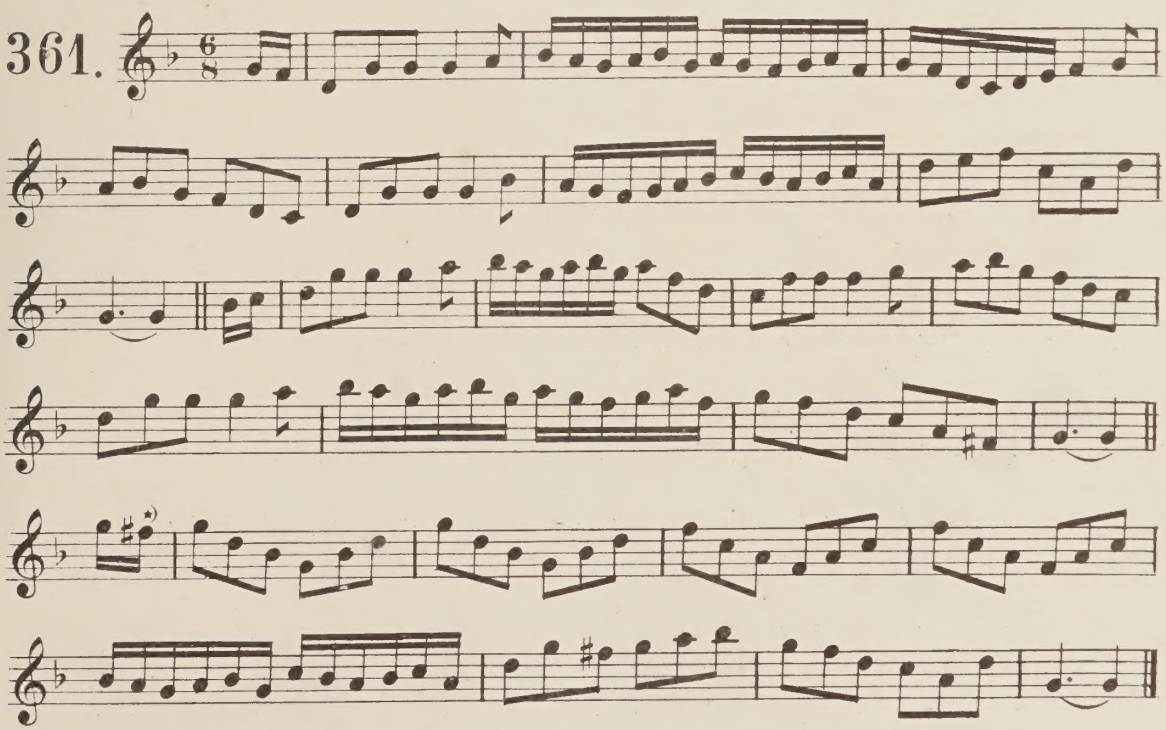
360.



This tune is also known as "The red - haired man's wife." Ed.

Down the Hill. From P. Carew's MS.

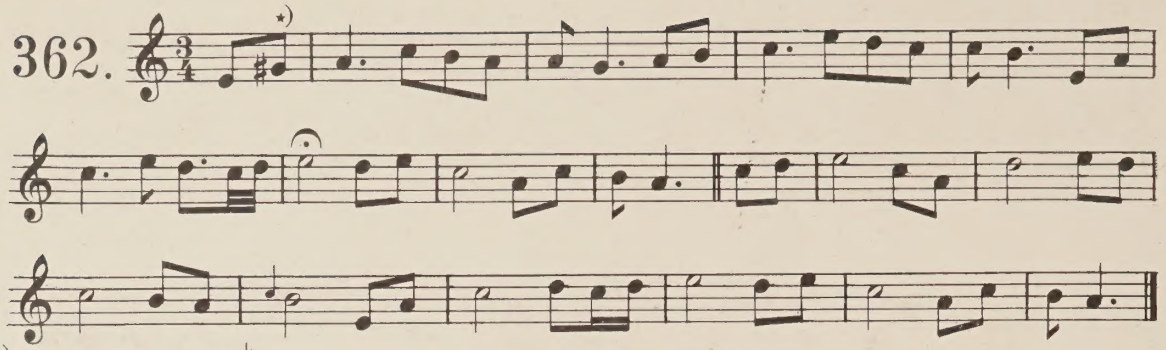
361.



*) Another version has F♯ here.

The Gaol of Clonmell. from P. Carew's M.S

362.

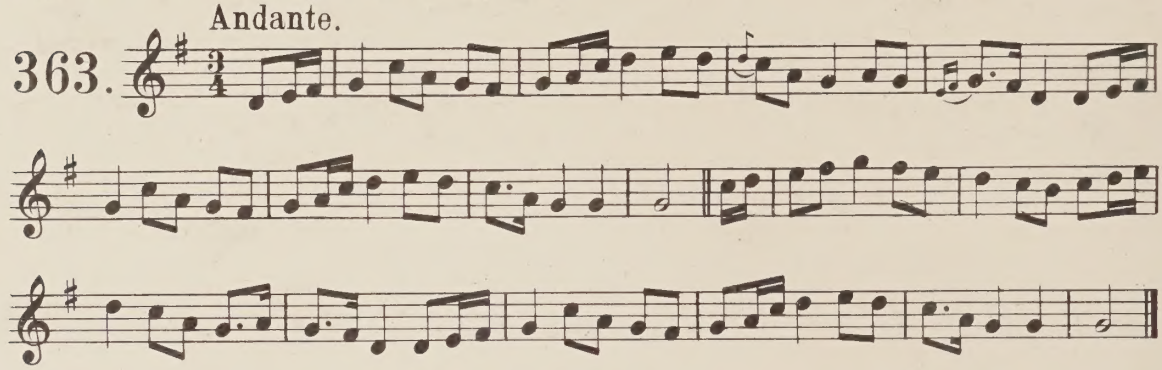


*) Another version has G♮.

Numbers I've courted and kissed in my time.

Andante.

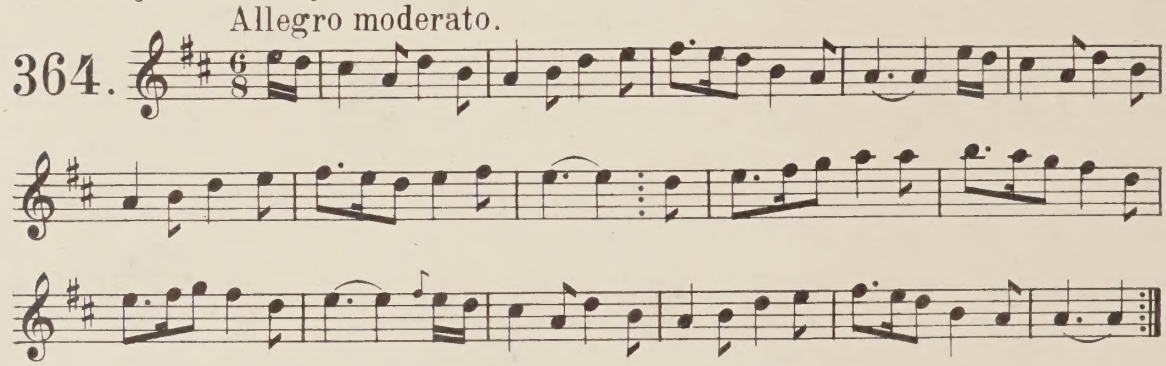
363.



The Newry Prentice Boy. from P. MacDowell, Esq.

Allegro moderato.

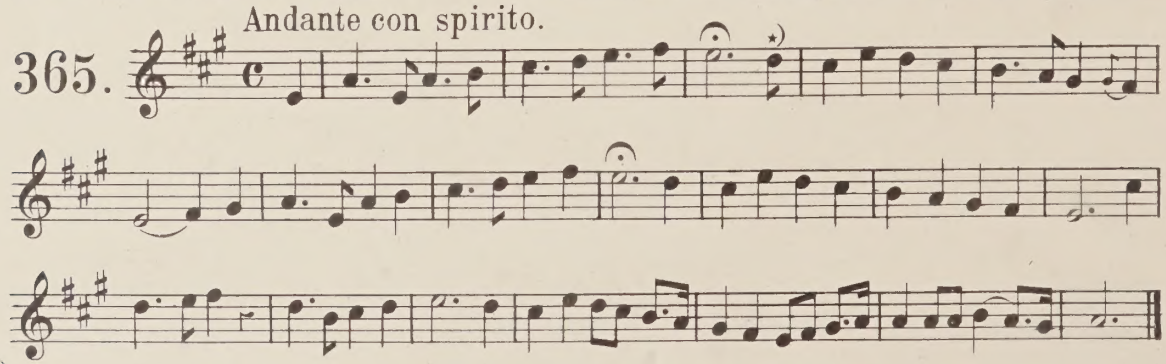
364.



The Death of General Wolfe. Rathmullen, Co. Donegal, from the Rev. J. Mease.

Andante con spirito.

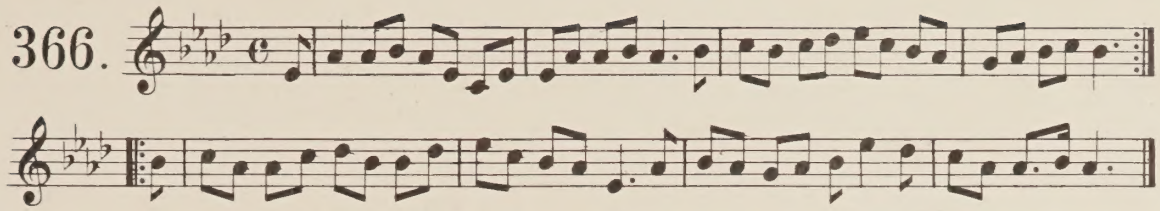
365.



*) Sic. Ed.

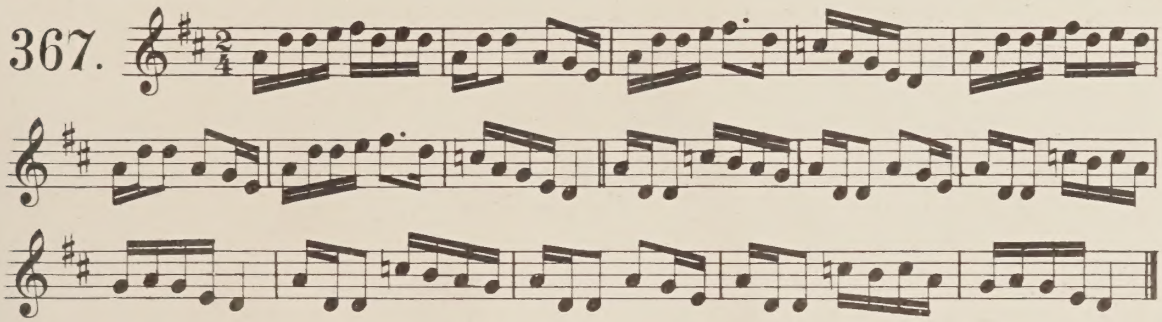
With my Dog and my Gun.

366.



Sprightly Kitty. O' Neill's M. S.

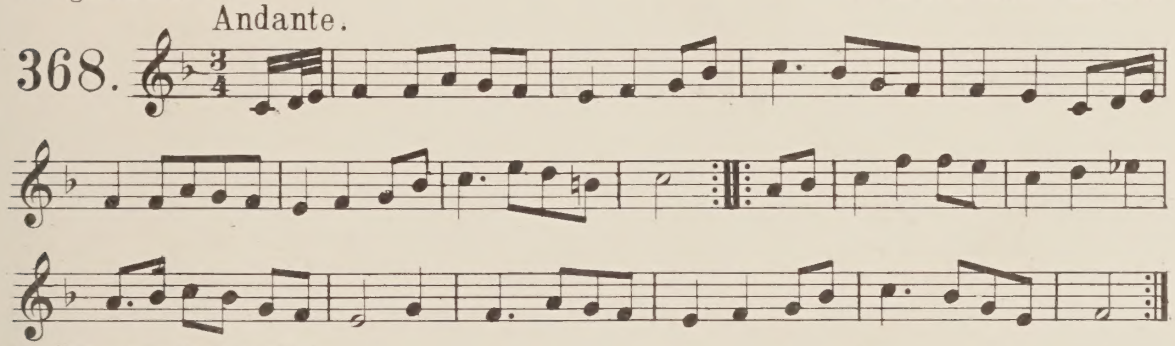
367.



The green Bushes. from P. Carew's M.S.S.

Andante.

368.

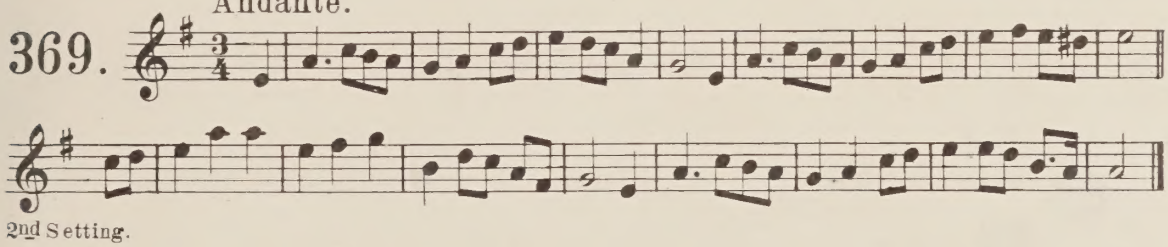


See "The Capa danig." Petrie.

The green Bushes. from Mr. Fitzgerald.

Andante.

369.

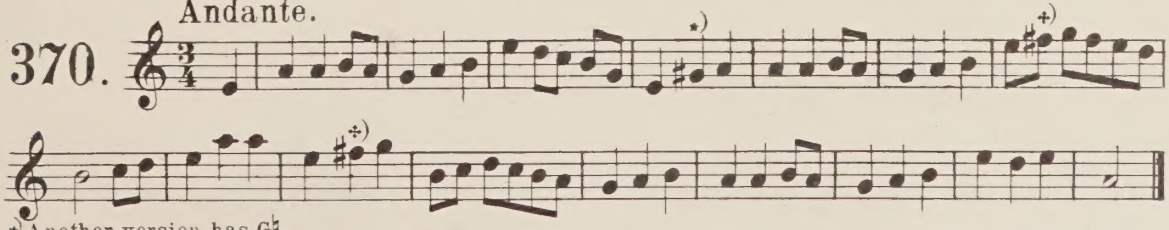


2nd Setting.

The green Bushes. Co. of Cork. from P. Mac. Dowell, Esq.

Andante.

370.



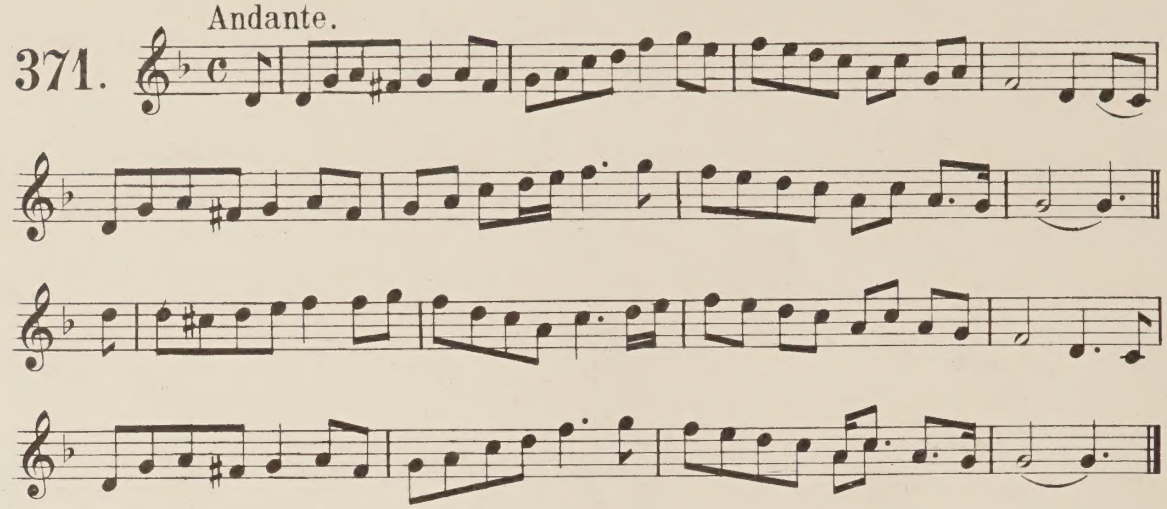
*) Another version has G♯.
+) Another version has F♯. Variant of preceding. H.3279

Oh, girl of the golden tresses

set from P. Mullin, Arran-More 10th Sep. 1857.

Andante.

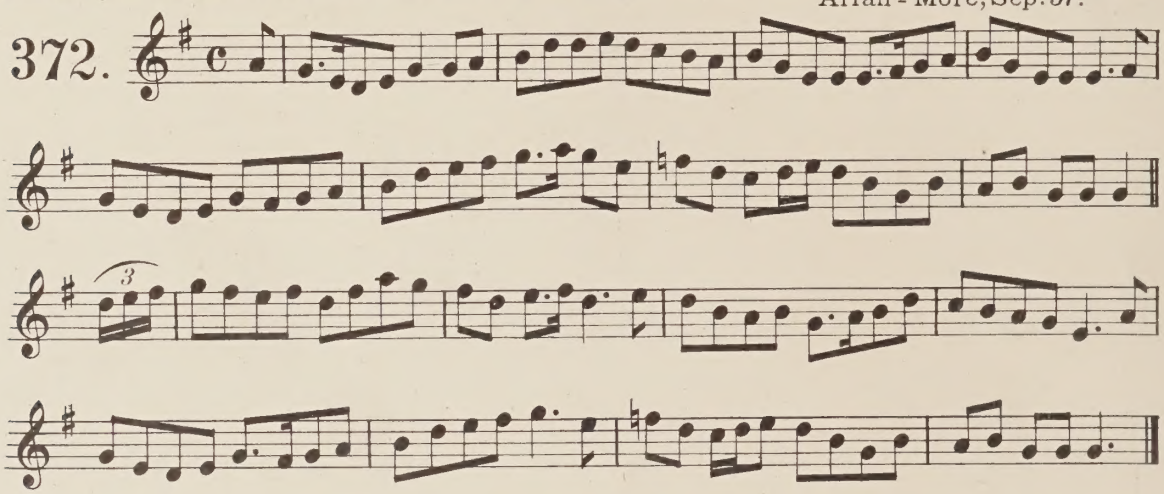
371.



Rossaveel. The old form of the Flowers of Edinburgh.

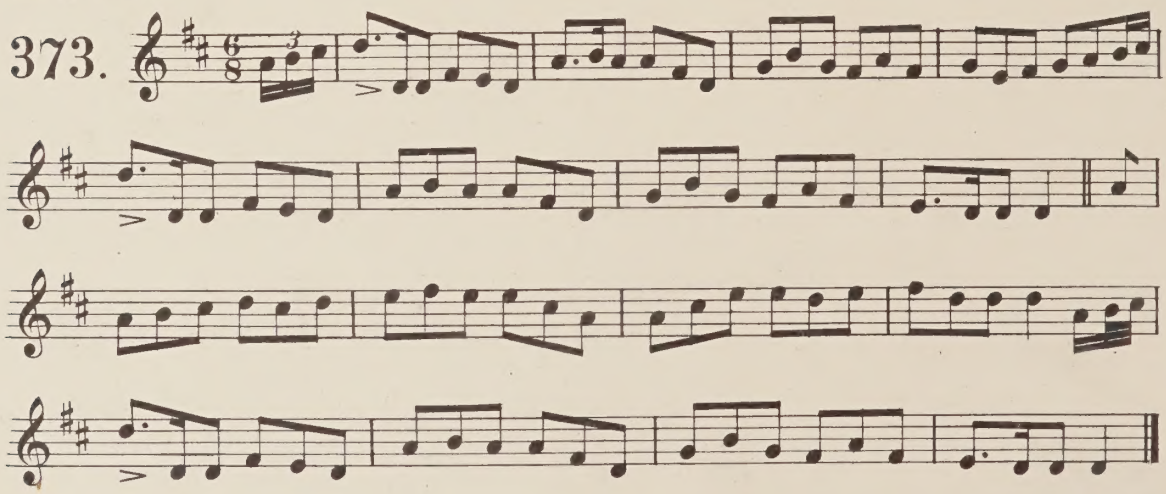
set from Mary O' Donoghoe, Arran-More, Sep.'57.

372.



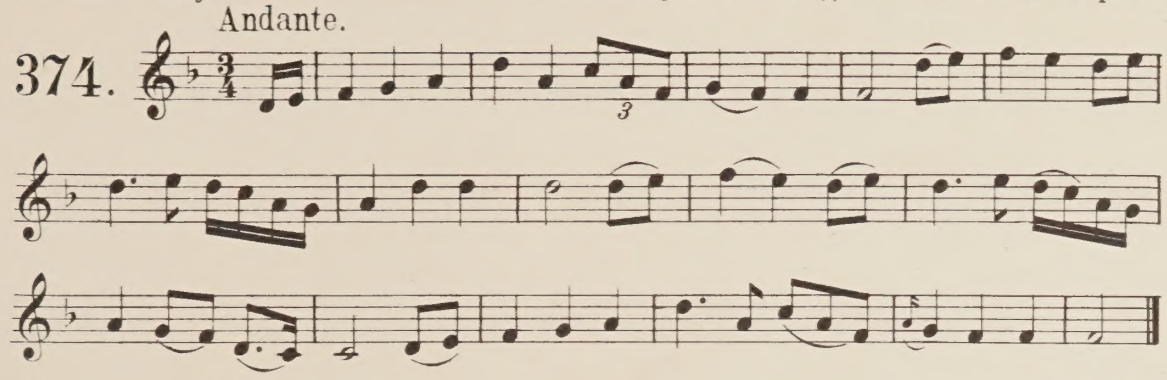
Larry O'Gaff.

373.



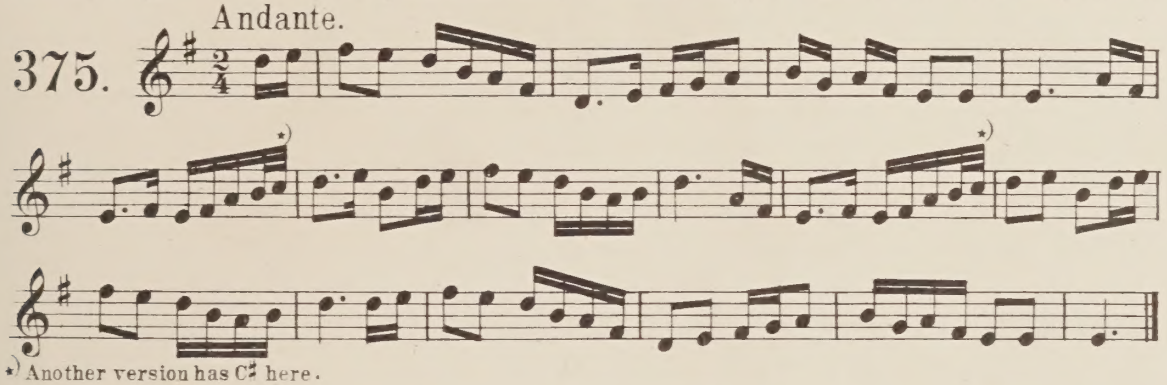
Donnell O'Daly. From Mary O' Flaherty, Arran-More 11th Sep.'57.

374. Andante.



Tommy Regan. From John Dulhanny (Costello Bay) at Arran-More 10th Sep. 1857.

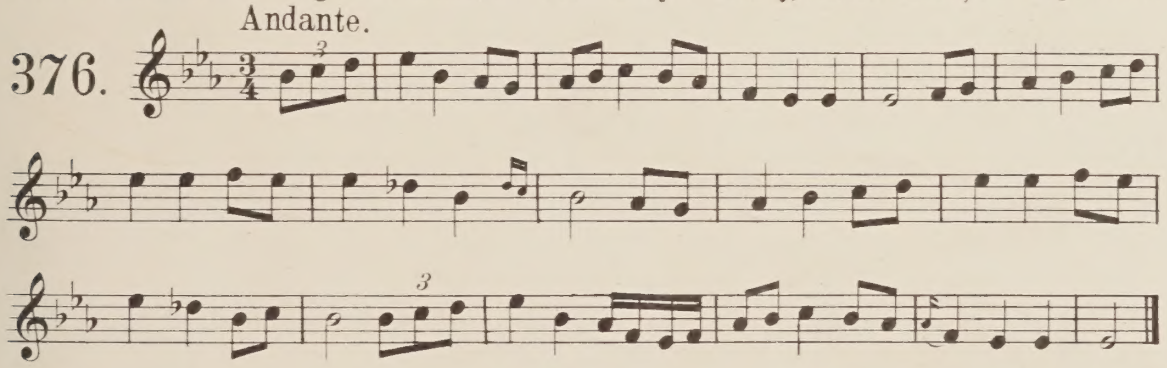
375. Andante.



*) Another version has C♯ here.

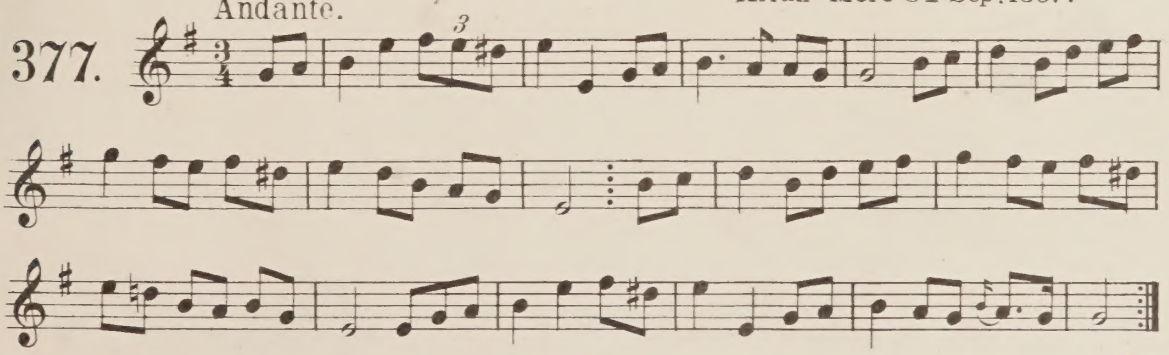
Sweet Innismore - as sung in Connemara. From Mary O' Malley, Arran-More, 7th Sep. 1857.

376. Andante.



I will raise my sail black, mistfully in the morning. From Mary O'Malley and James Gill. Arran-More 8th Sep. 1857.

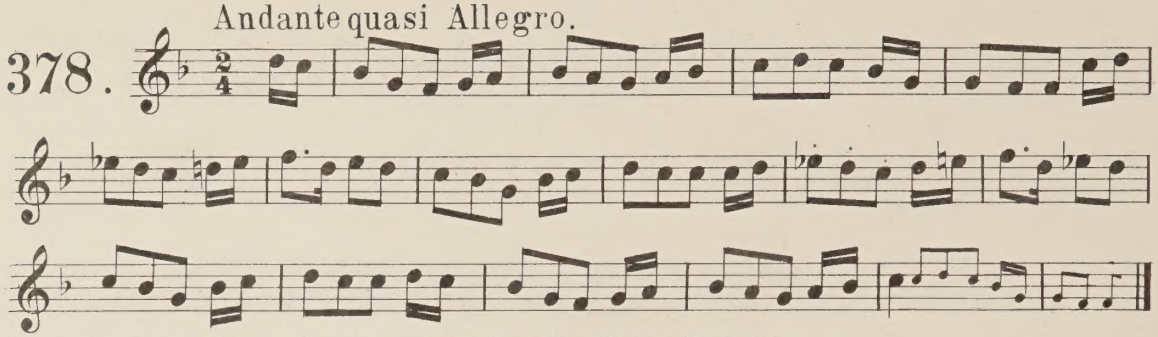
377. Andante.



Pretty Mary Bilry. from Mary O'Malley, Arranmore 7th Sept. 1857.

Andante quasi Allegro.

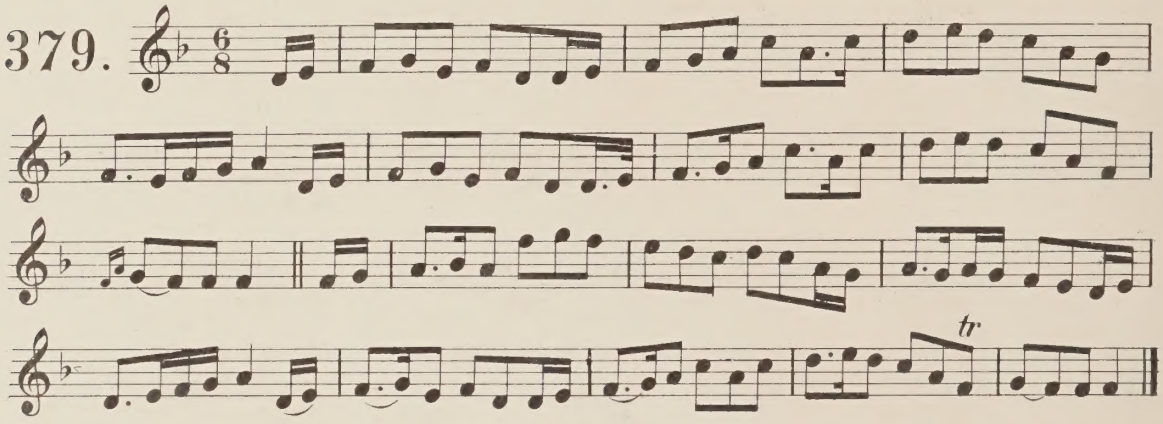
378.



Incomplete in the MS. Another version supplies the missing bars. Ed.

The good ship Planet. from Pat Folan. Arranmore 8th Sep. 1857.

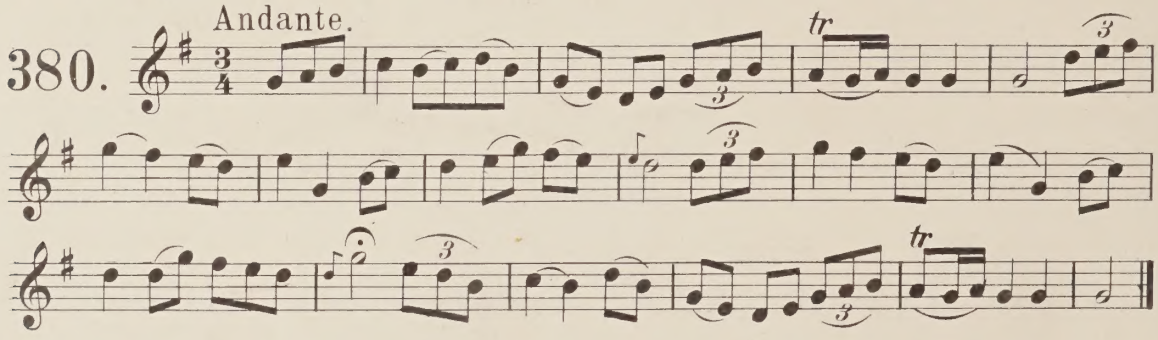
379.



With her dog and her gun. A Mayo tune.

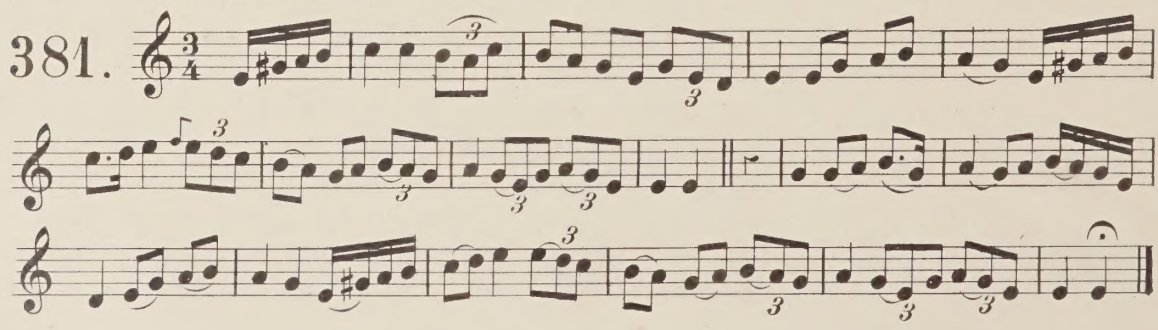
Andante.

380.



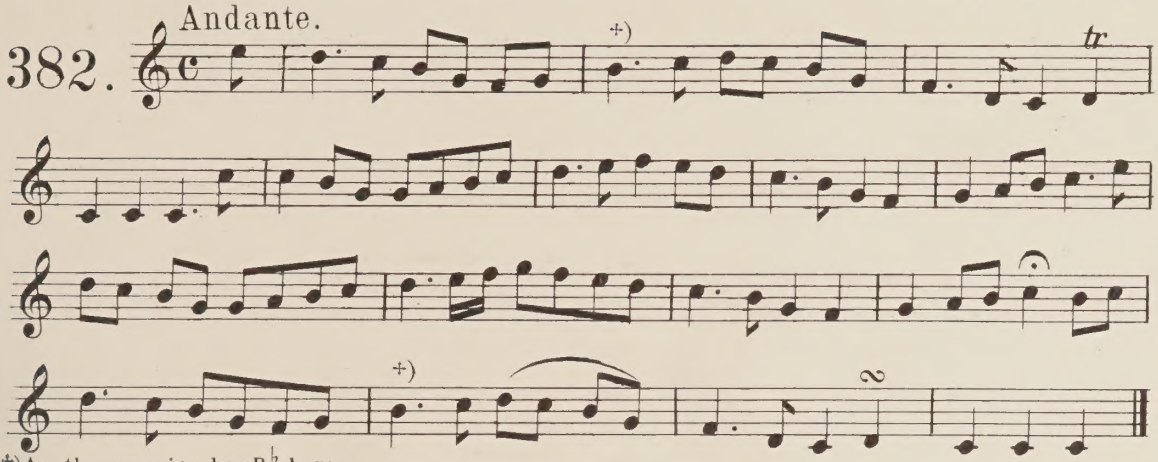
Now I am tired and wish I was at home.

381.



The flowing locks of my brown maid. set in Mayo by Forde

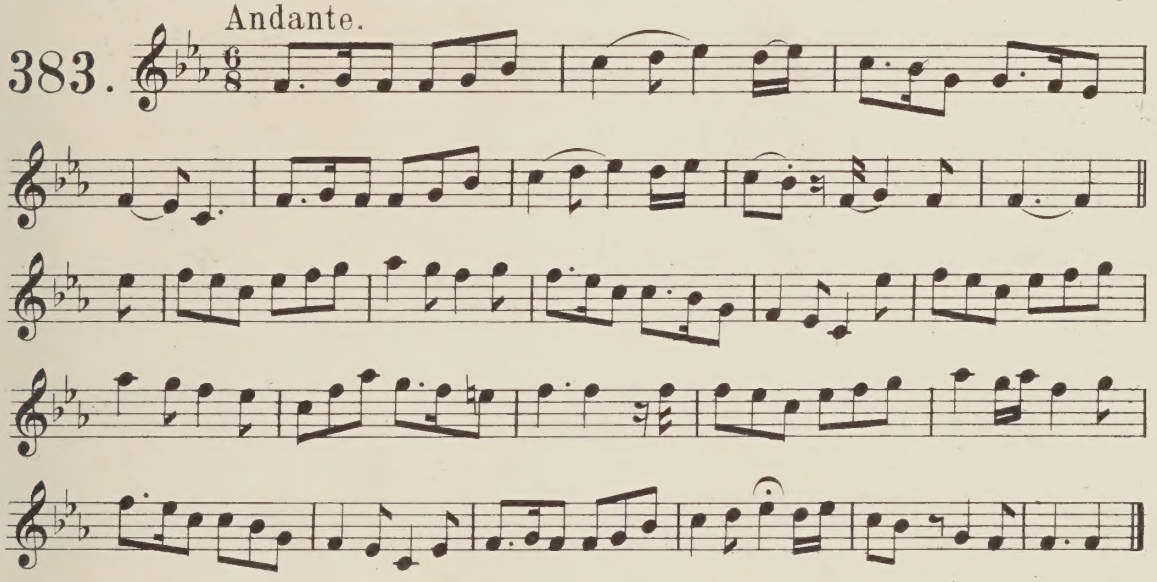
382. Andante.



†) Another version has B♭ here.

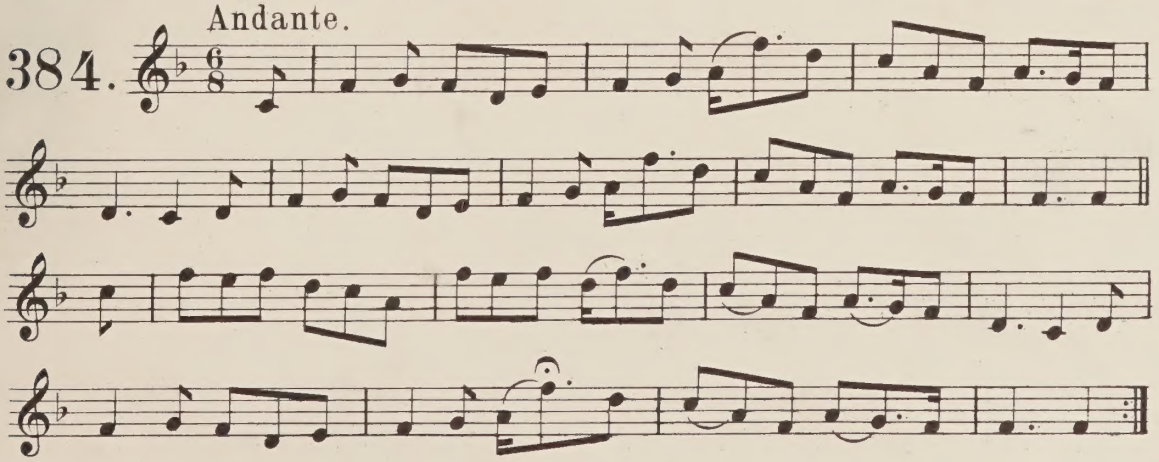
The little red lark of the Mountain. An Erris tune from P. Coneely.

383. Andante.



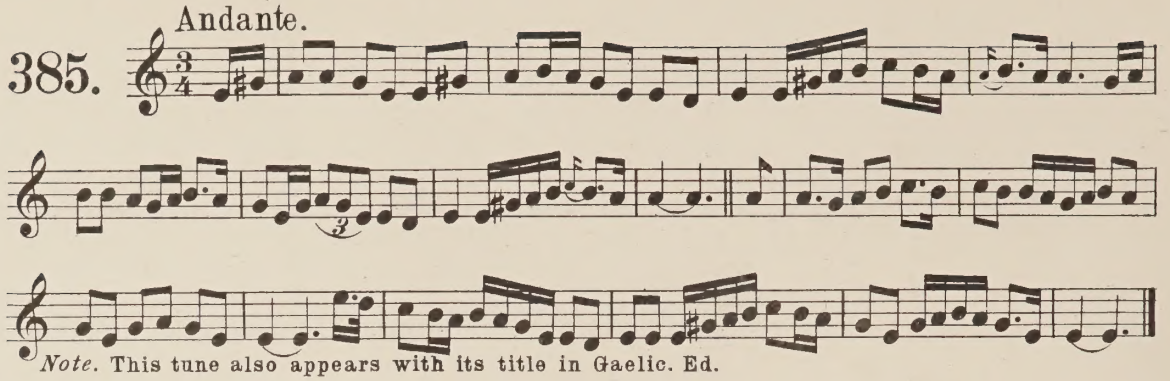
The little red lark of the Mountain. from the County Armagh.

384. Andante.



The Phelim Mountains.

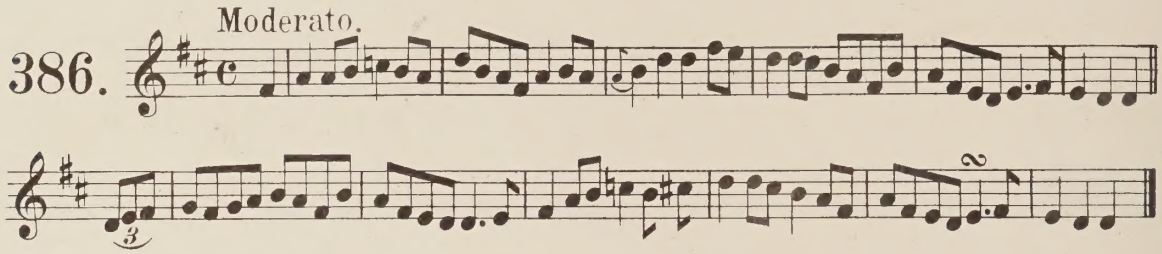
385. Andante.



Note. This tune also appears with its title in Gaelic. Ed.

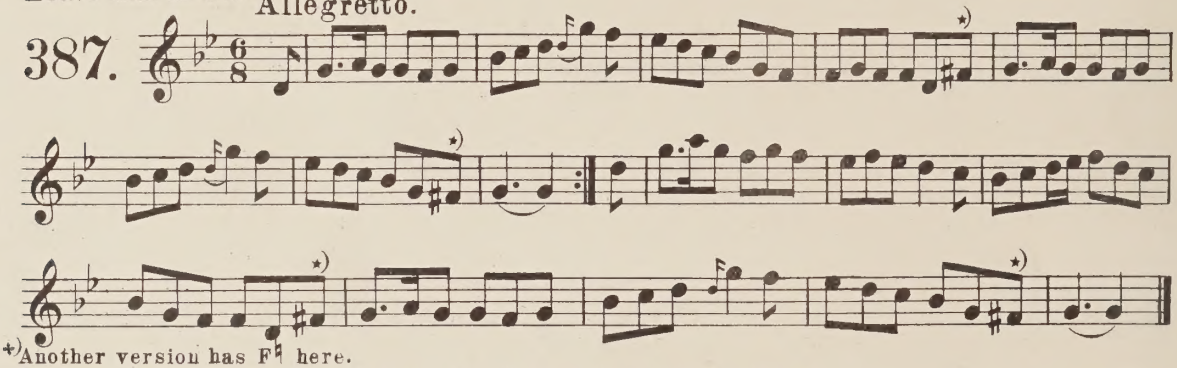
Hear me you that's looking for a wife.

386. Moderato.



Leave that as it is.

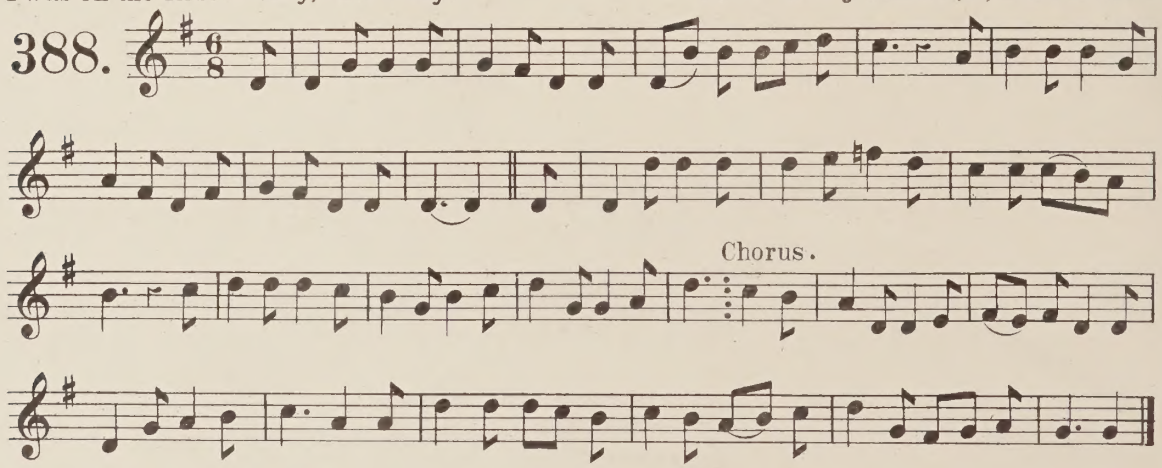
387. Allegretto.



*) Another version has F♮ here.
Another version of this tune has the title "Let us leave that as it is."

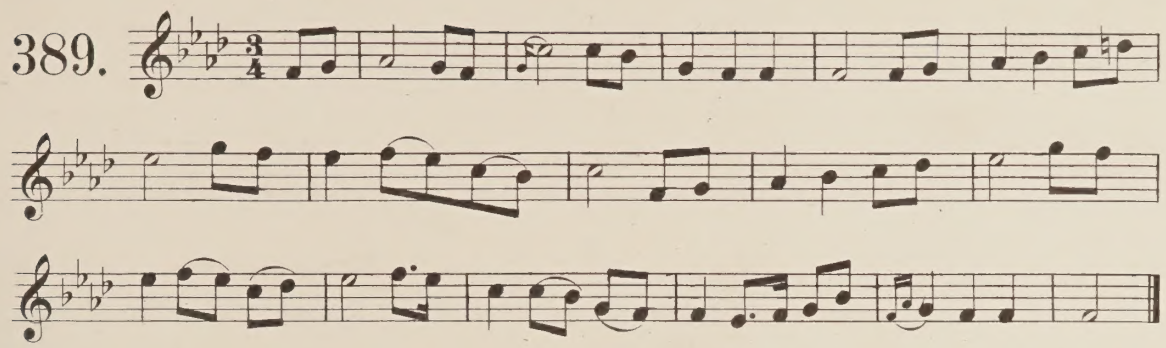
'Twas on the first of May, brave boys. From Rev J. Meaze(sic) Rathmullen.

388.



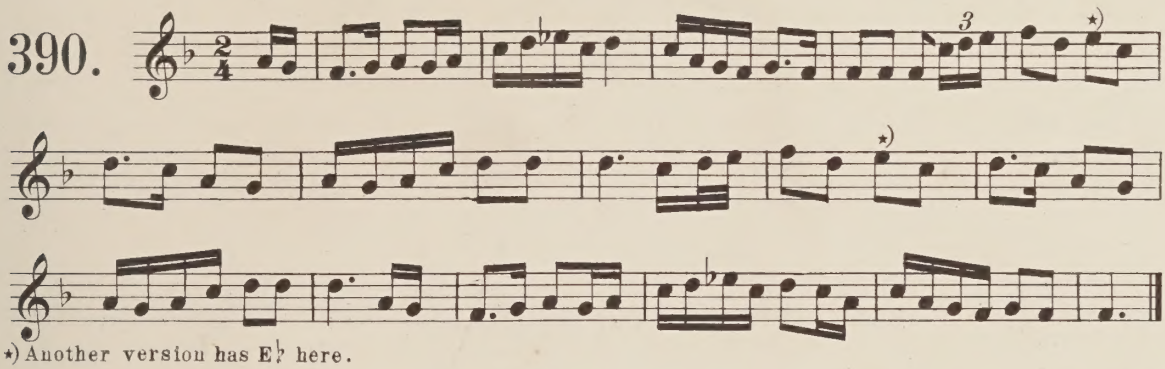
The merchant's daughter. From P. MacDowell Esq. From Skull.

389.



The bright dawn of day. From Skull. P. MacDowell Esq.

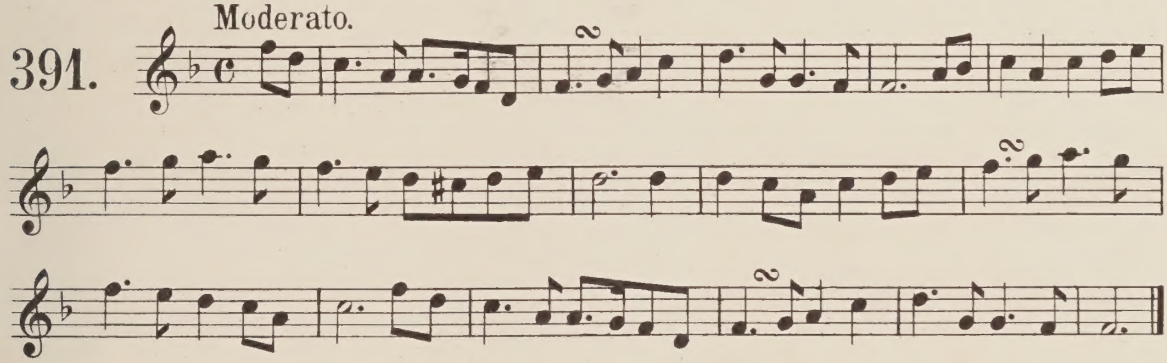
390.



*) Another version has E♭ here.

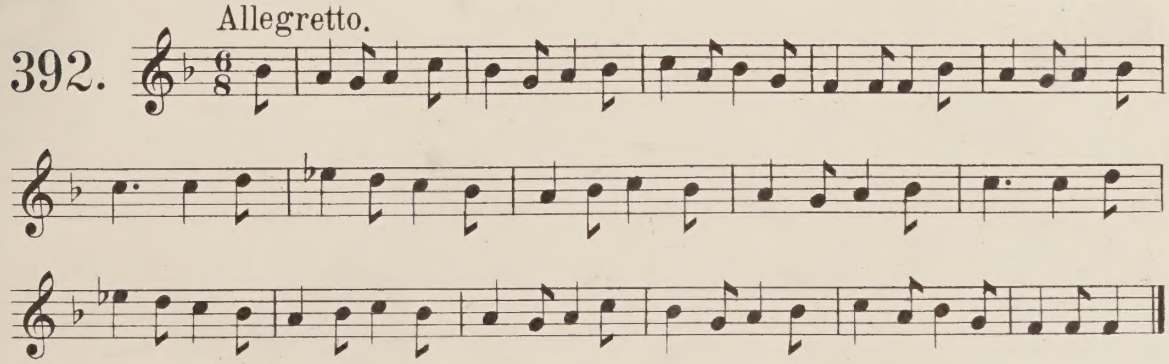
The brave Irish lad. From Tuam P. MacD.

391. Moderato.



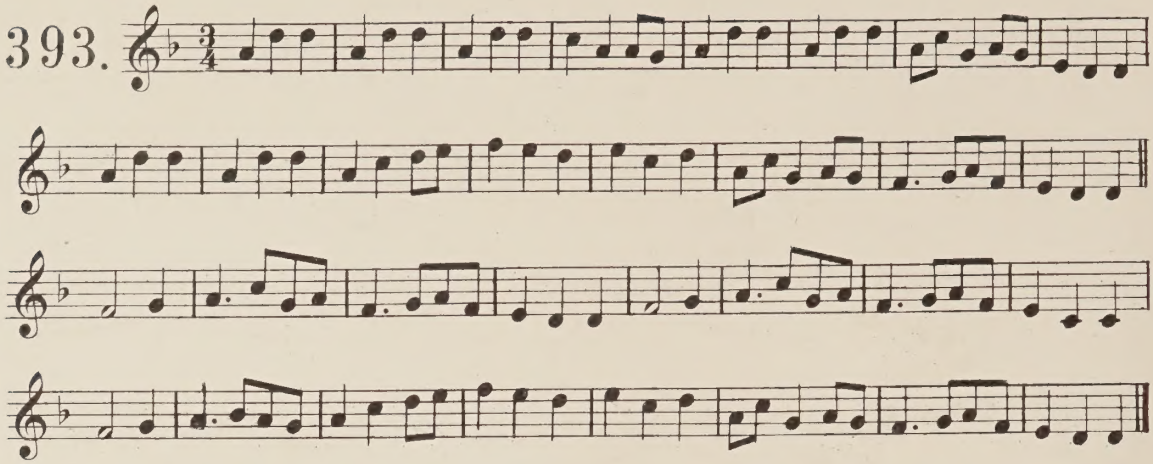
Captain Slattery. From F. Keane.

392. Allegretto.



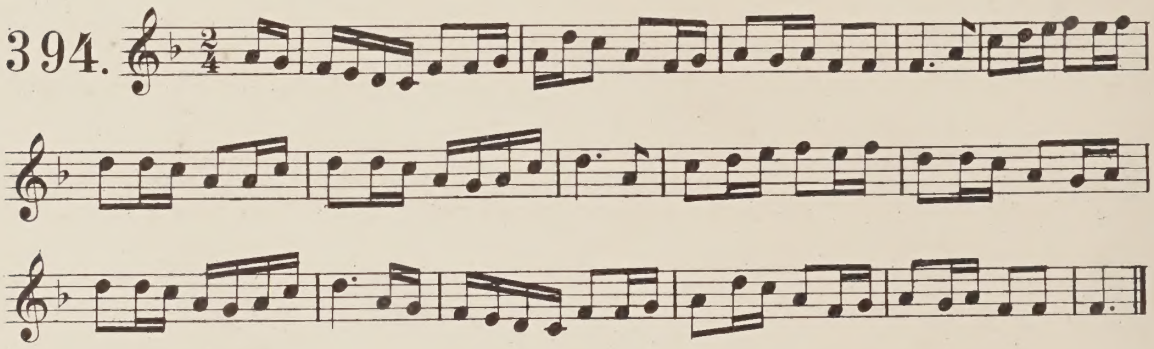
Leather bags Donnel. From P. Carew's MSS.

393.



The cutting of the hay. From P. Mac Dowell Esq

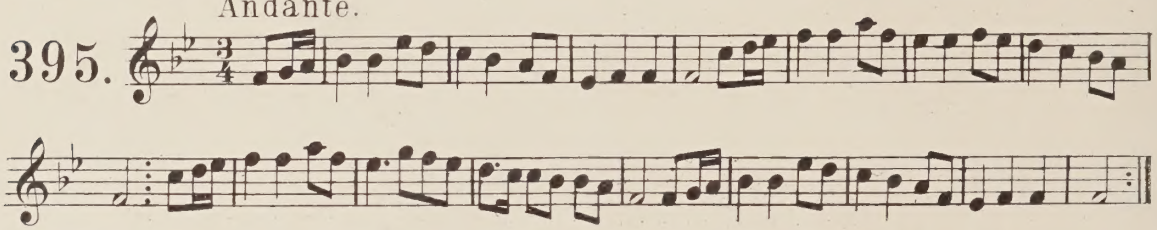
394.



The Rambler from Clare.*) From P. Mac Dowell Esq.

Andante.

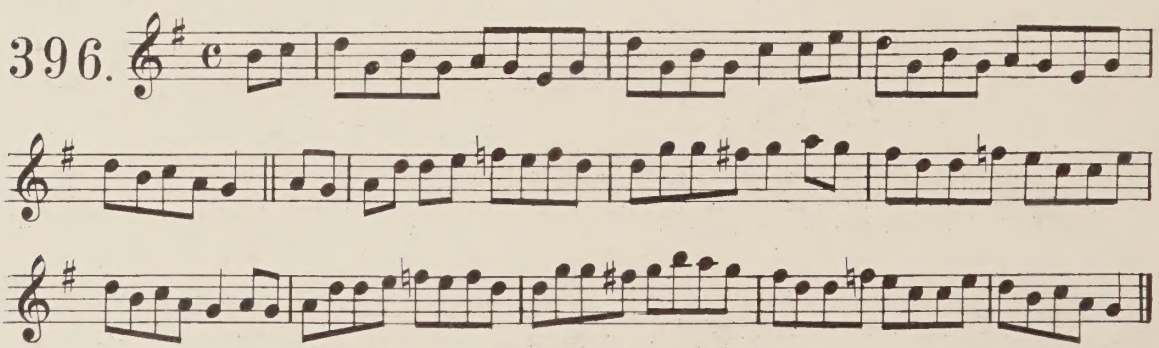
395.



*) O' Connell! Note by Petrie.

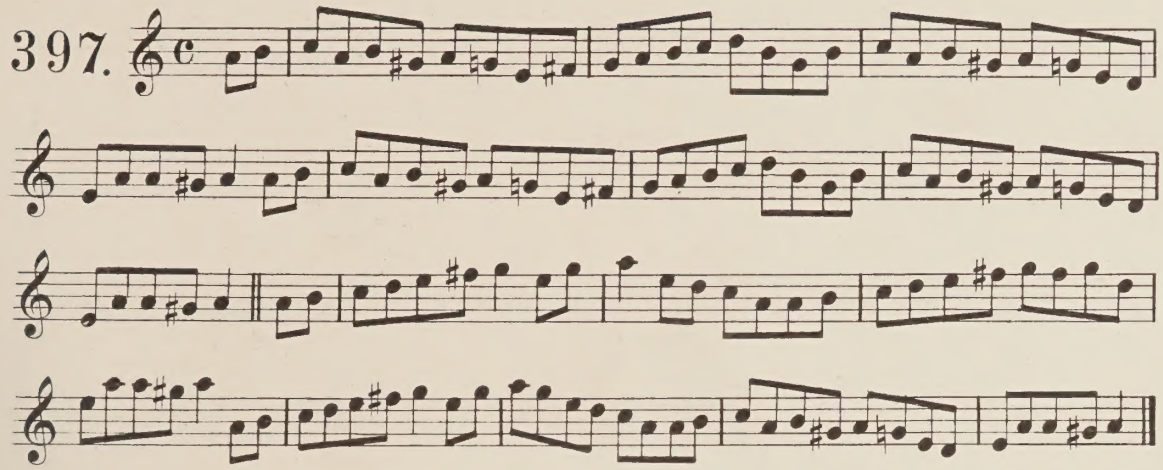
The Mill Stream, a County of Cork reel. From P. Carew's MSS.

396.



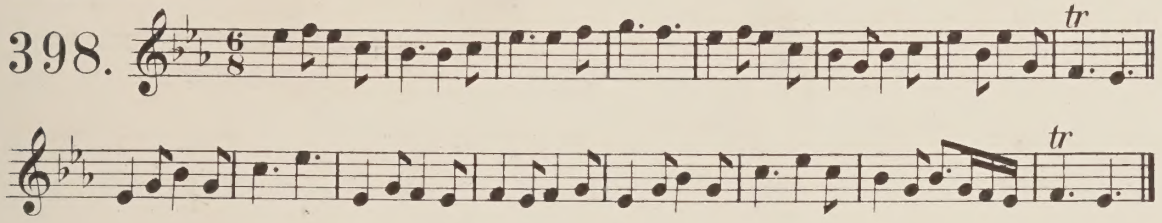
Take her out and air her-a Cork Reel - From P. Carew's MSS.

397.



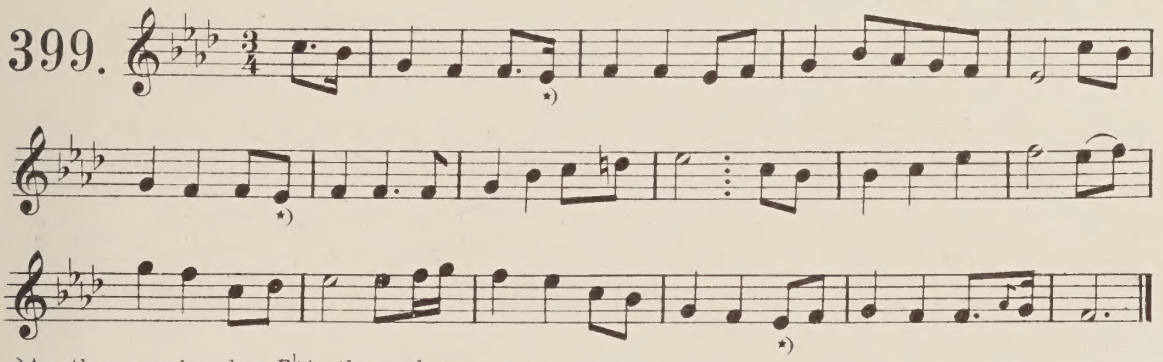
Coadys' dream.

398.



The King and the Tinker. From O' Neill's Collection 1787.

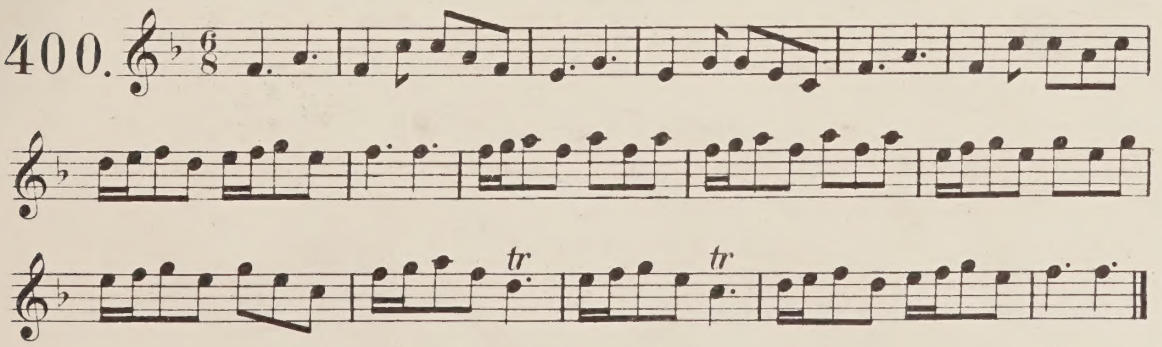
399.



*)Another version has E♮ in these places.

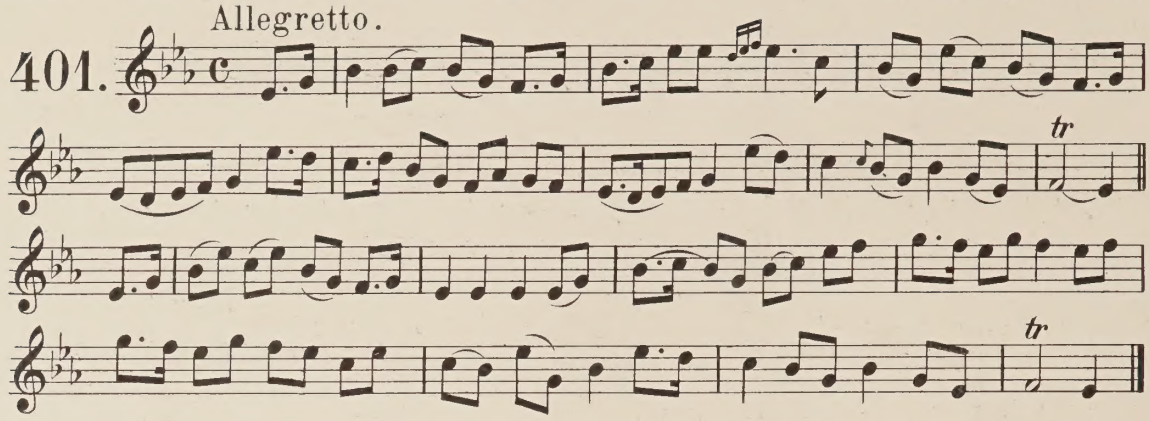
Miss Goulding - by Carolan. From John O' Daly's MSS.

400.



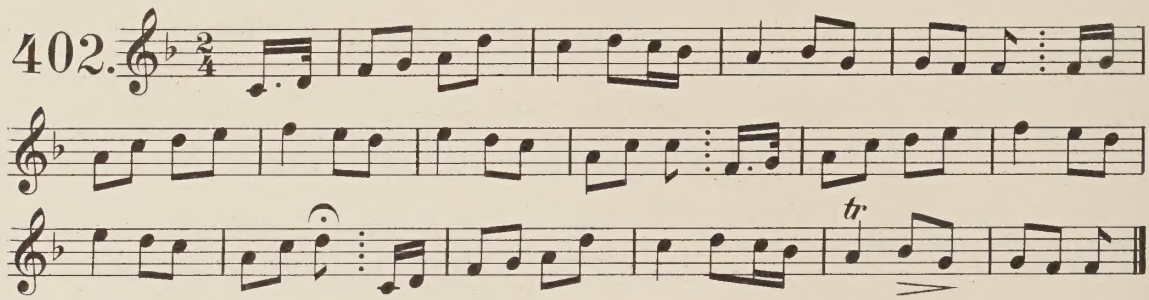
I shall leave this country and go along with you to wander under the arches of the blossomed woods. From P.J.O'Reilly Esq.

401. Allegretto.



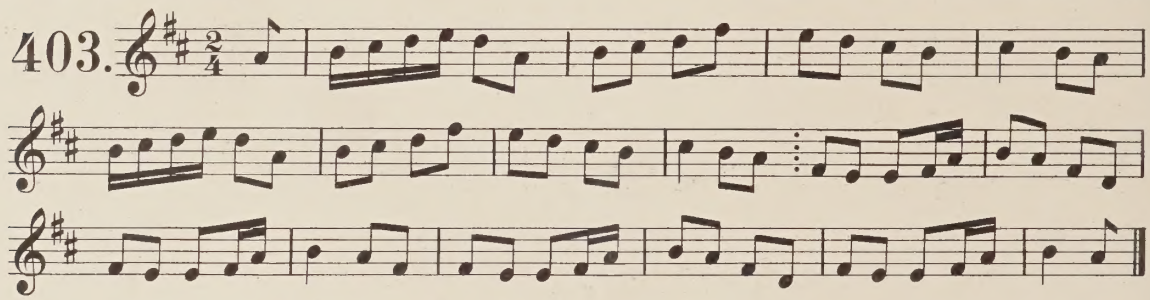
The lovers complaint. From O'Neill's collection 1787.

402.



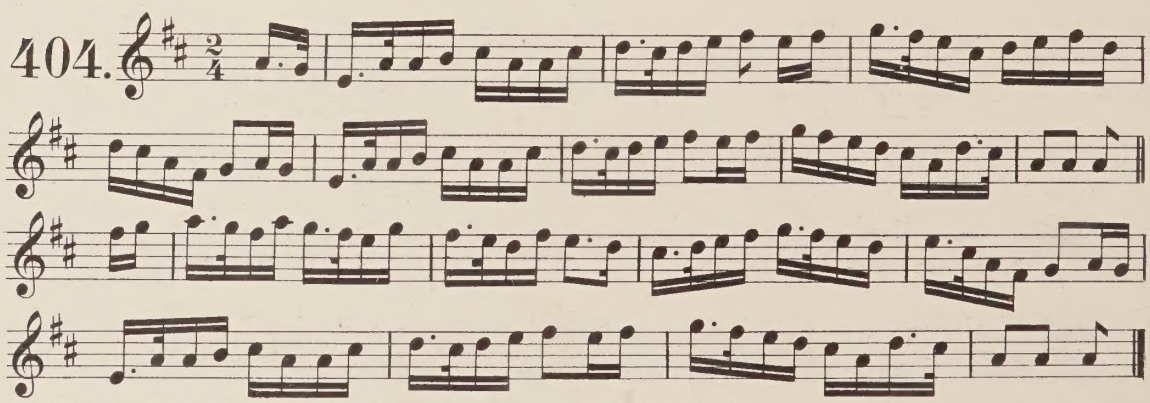
Clout the Caldron. From O'Neill's collection 1787.

403.



The first of May.

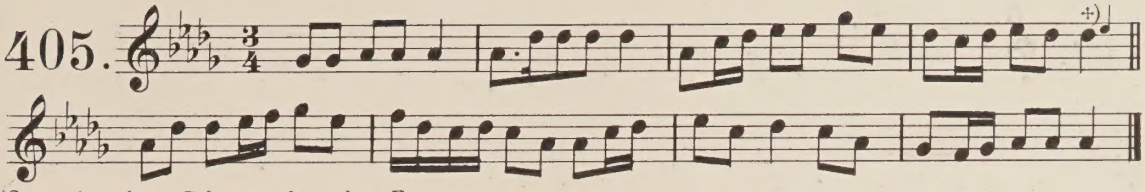
404.



Another version of this tune has no dotted notes. See 388. H. 3279

The ship that I command.

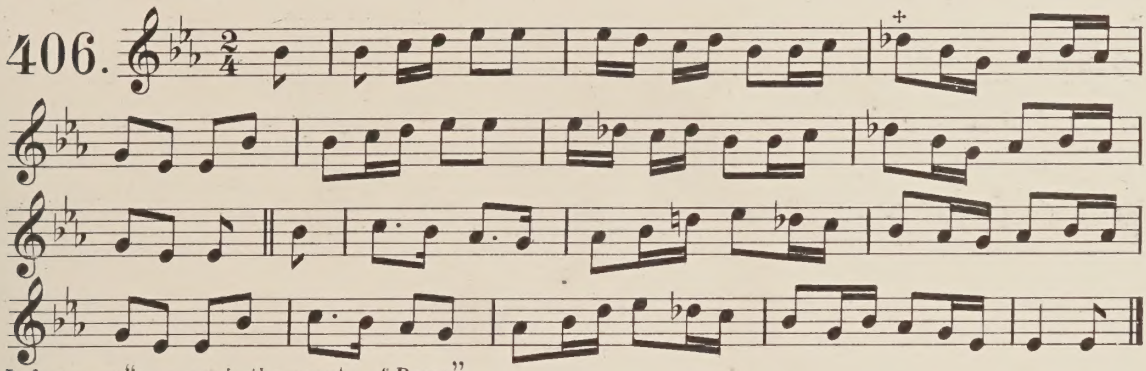
405.



†)2 versions have D here and one has E.

Rodney's Glory.

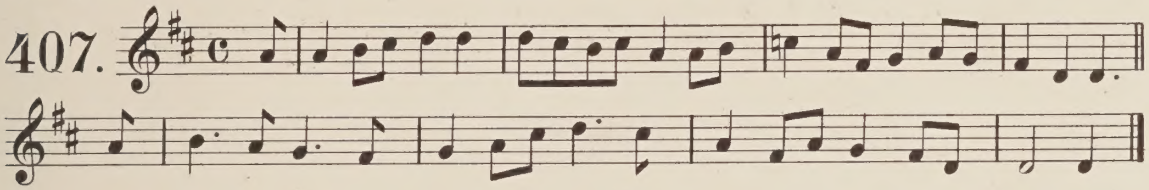
406.



Index says "as sung in the county of Derry".
‡Another version has D♯here.

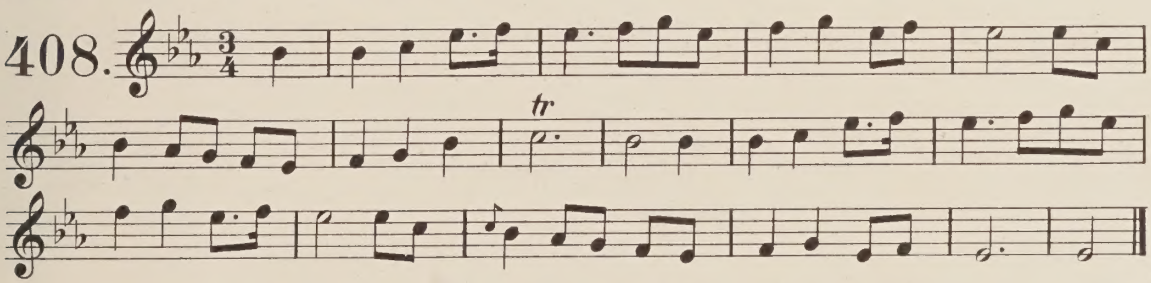
Rodney's glory as sung in the county of Londonderry.

407.



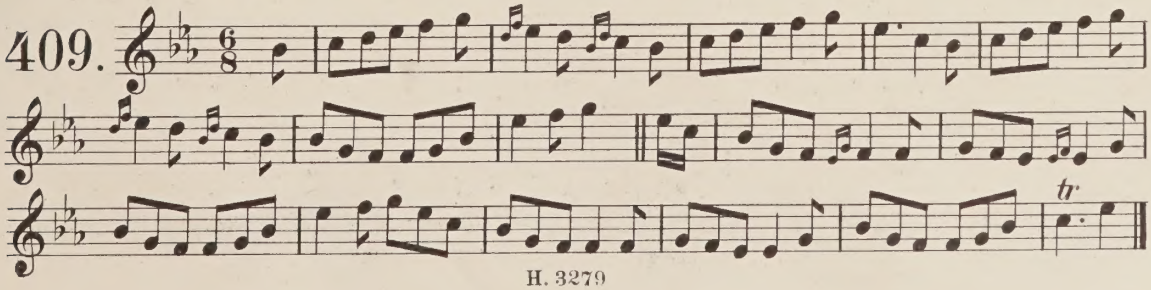
King Cormac and the Lericaun.

408.



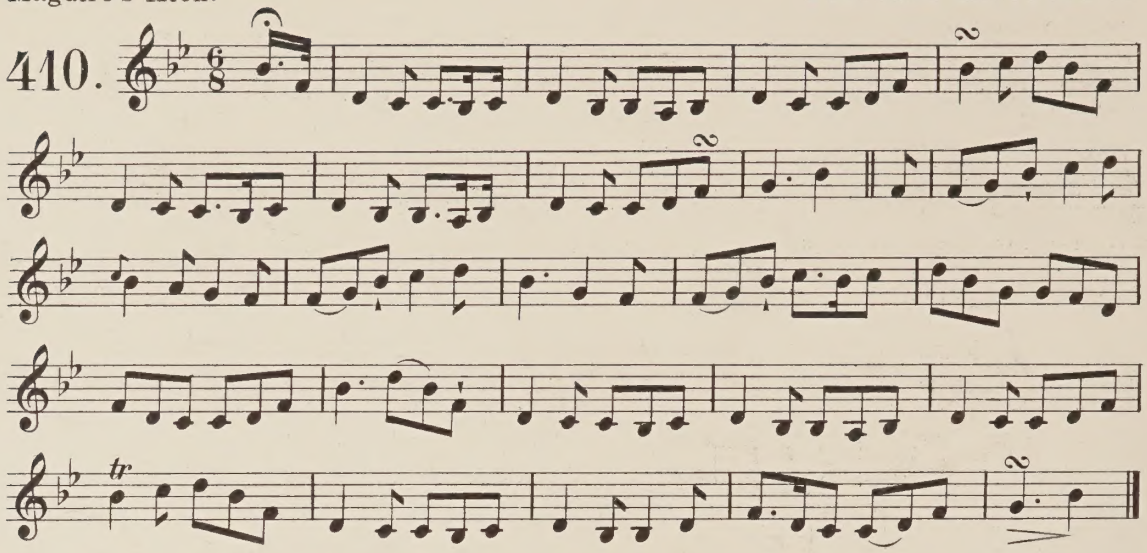
MacGuire's Kick - a March.

409.



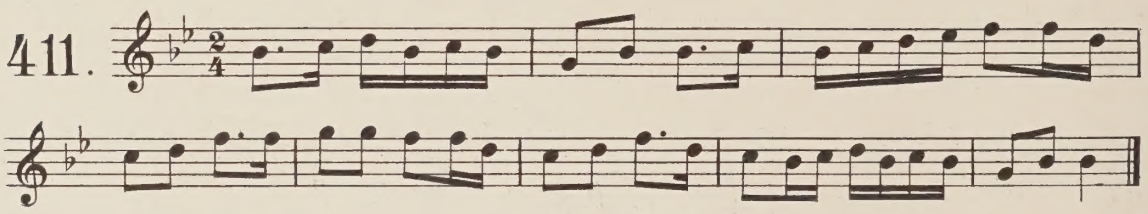
Maguire's Kick. The rebels' march in 1798.

410.



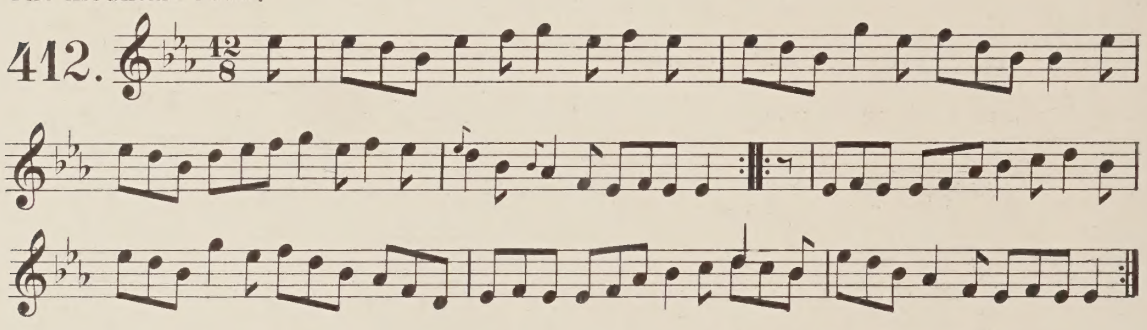
Air, name unknown.

411.



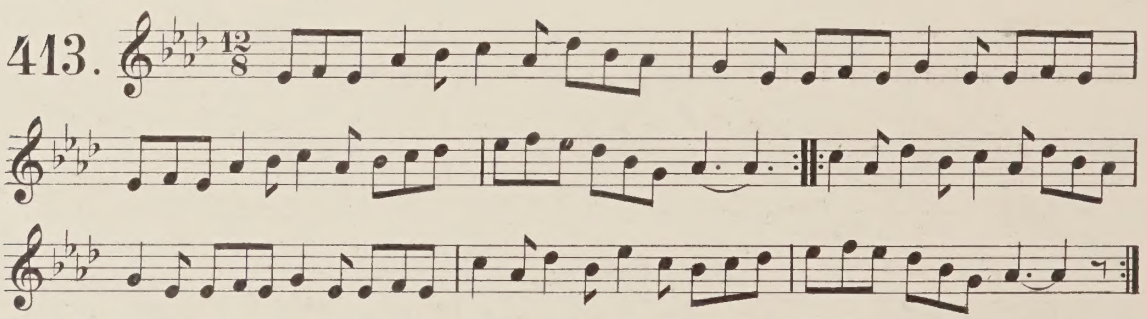
The mountain road.

412.



Chasing the hare down the hill.

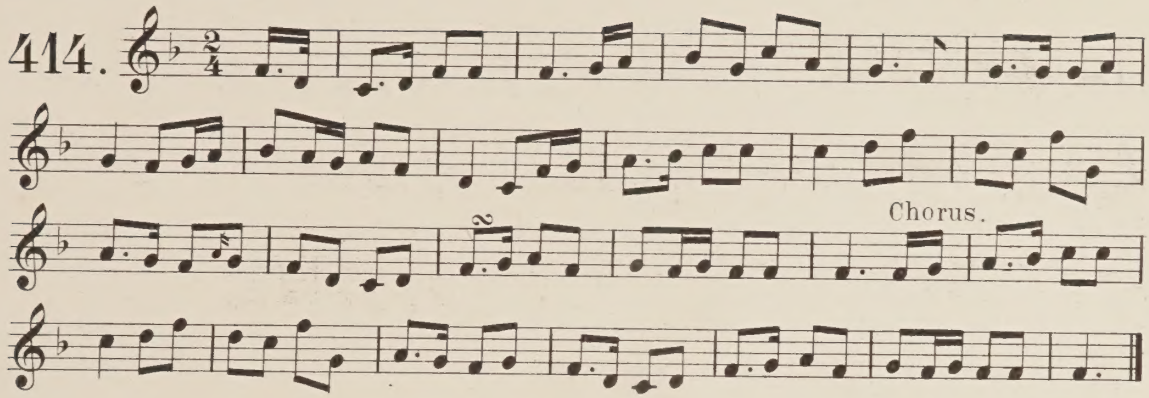
413.



Note: Petrie calls this tune the same as the jig "The humours of Milltown." Ed.

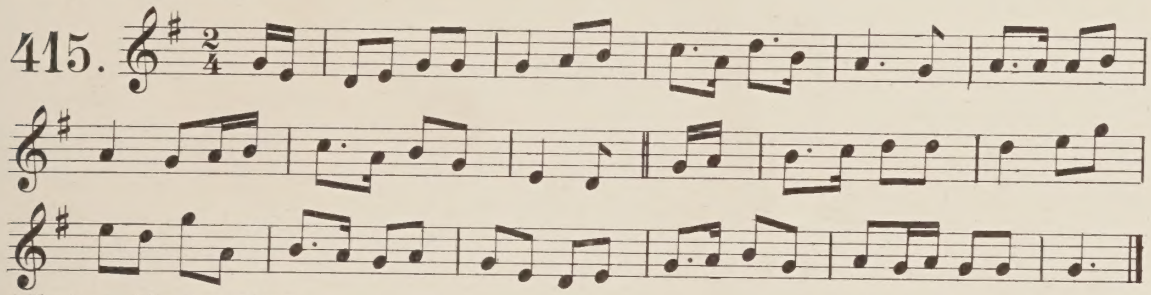
Bessy of Dromore.

414.



Bessy of Dromore.

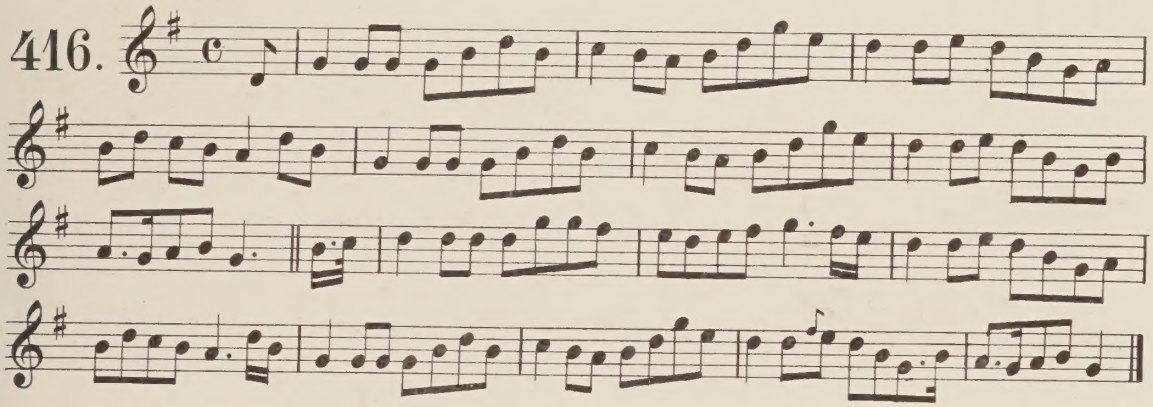
415.



A Variant of the preceding.

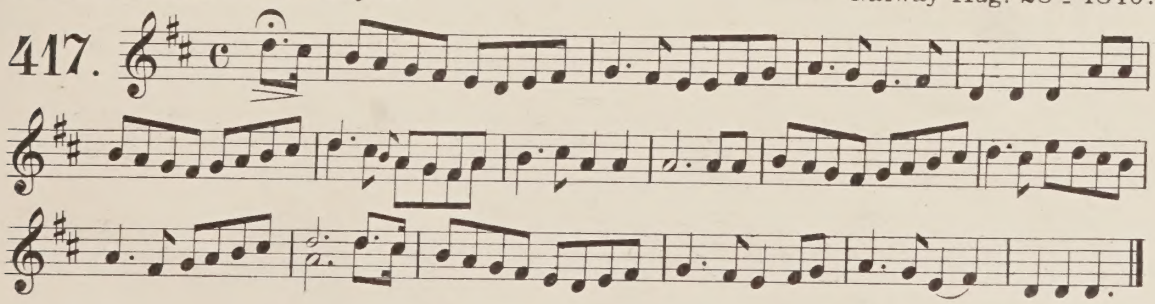
The four seasons.

416.



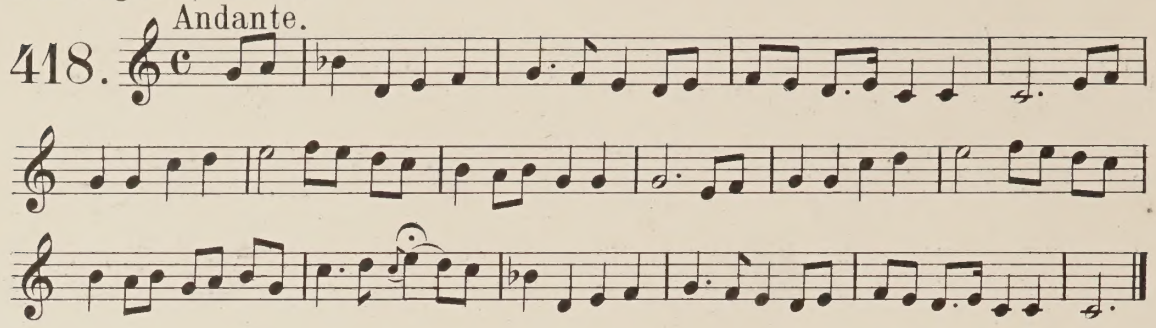
The Ploughman and the Taylor. Galway Aug. 28th 1840.

417.



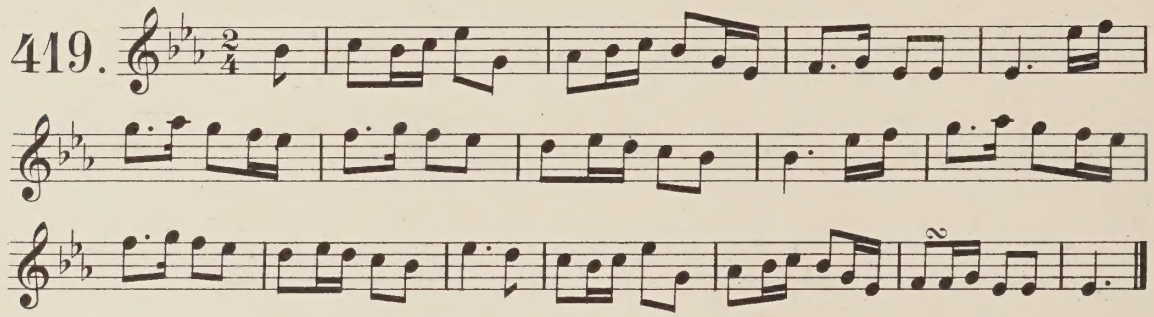
Red Regan and the Nun.

418. Andante.



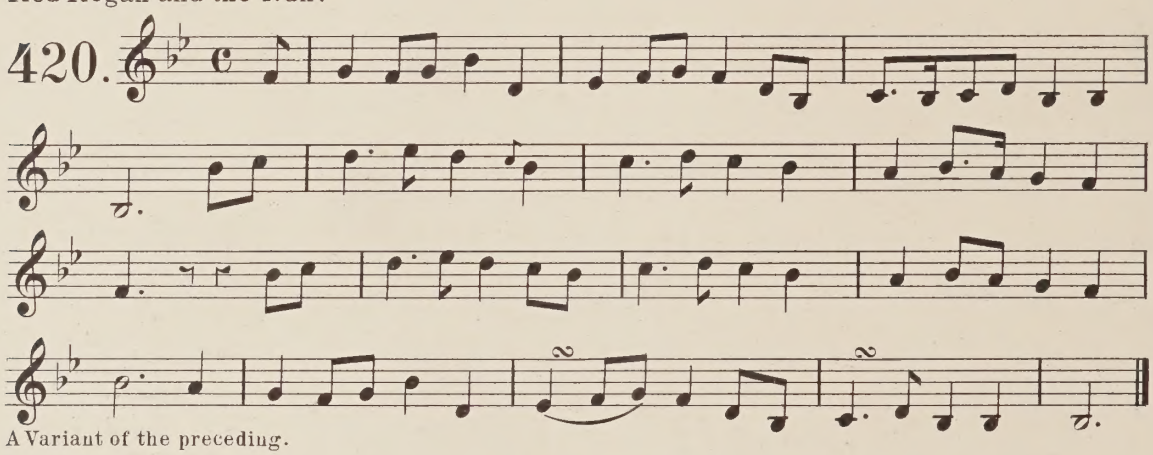
Red Regan and the Nun.

419.



Red Regan and the Nun.

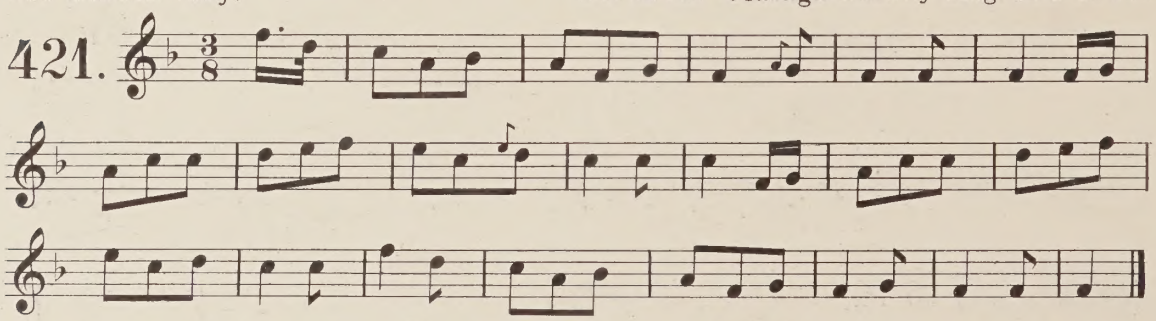
420.



A Variant of the preceding.

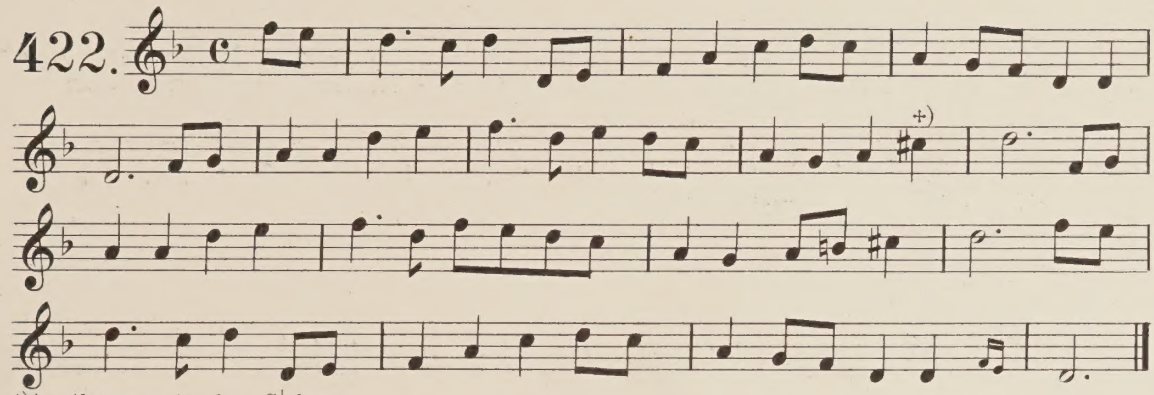
The Maiden-Ray. Set in the Cladagh Galway Aug. 28th 1840.

421.



The banks of Claudy.

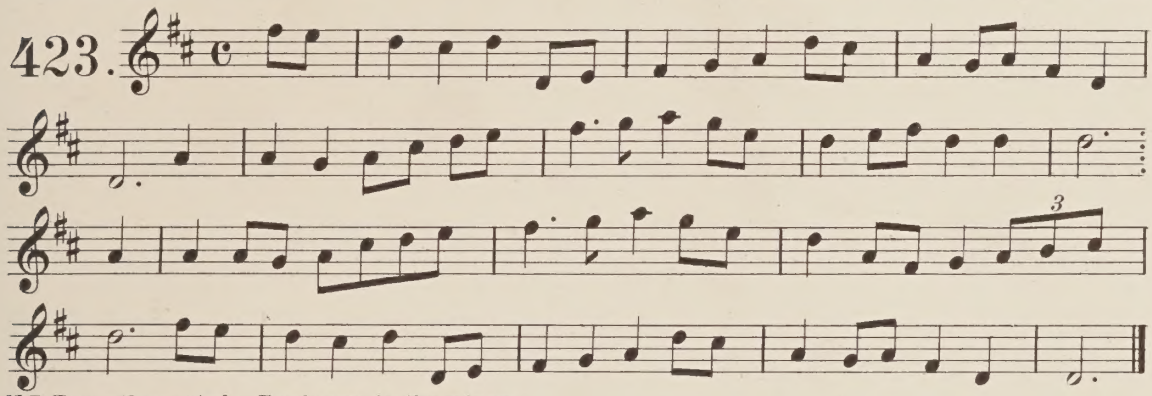
422.



†)Another version has C♮ here.

The Banks of Claudy as set by Forde from Mr. Pigot's MSS.

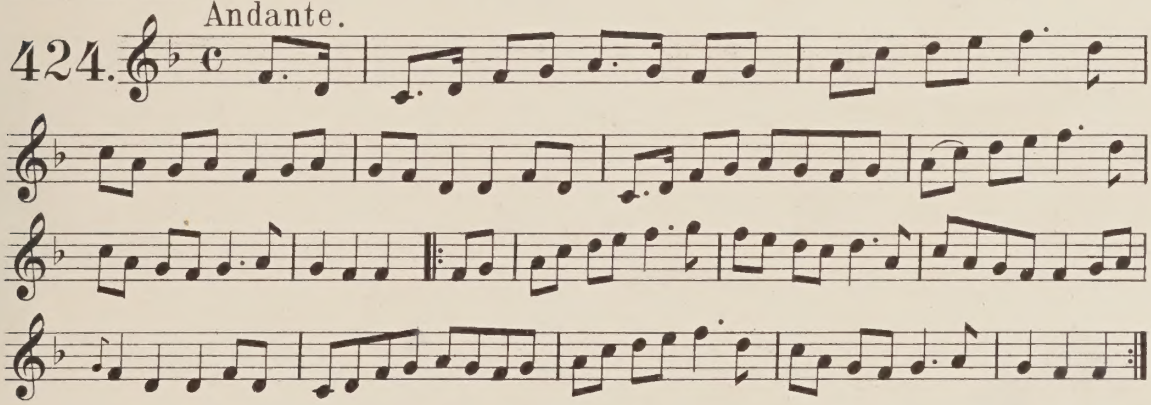
423.



N.B. Two other sets by Forde are in the minor.

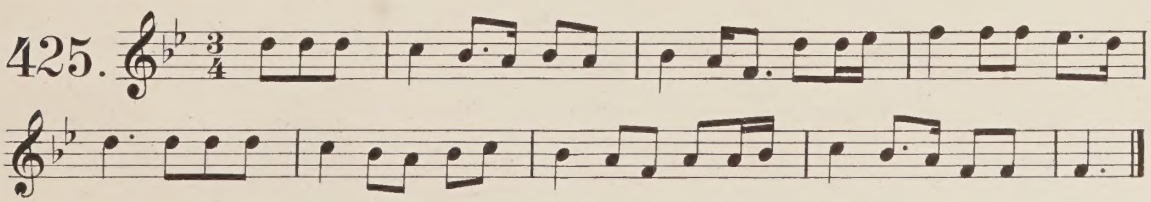
Curly Locks.

424. Andante.



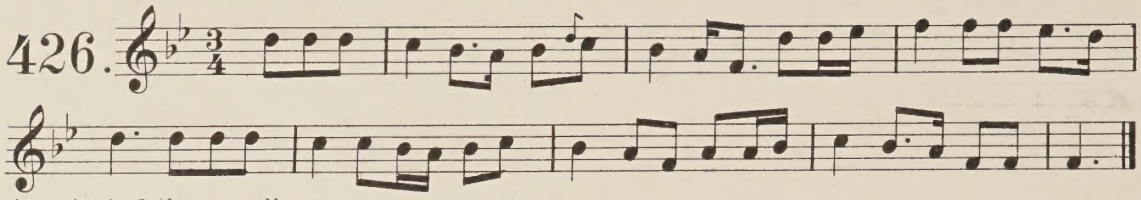
The battle of the Roe, by Gillan.

425.



The battle of the Roe.

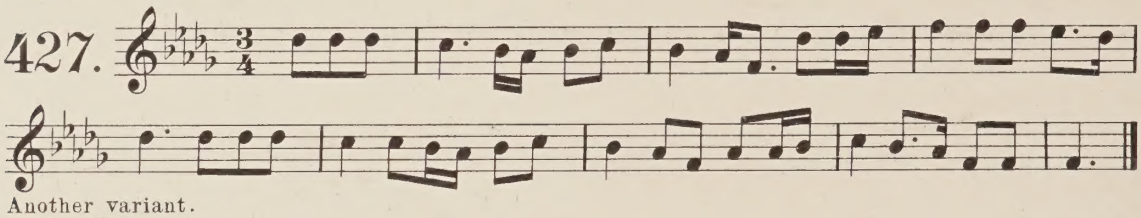
426.



A variant of the preceding.

The battle of the Roe.

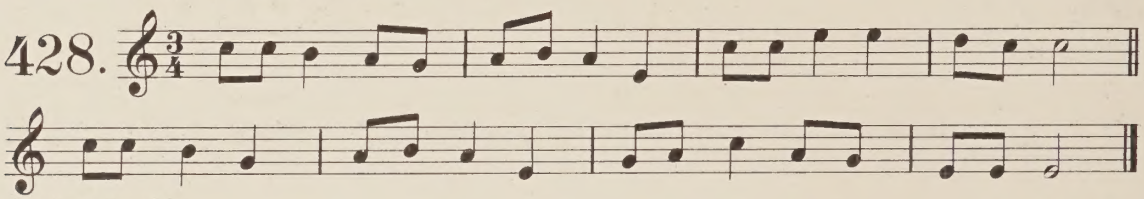
427.



Another variant.

The battle of the Roe, by Gillan.

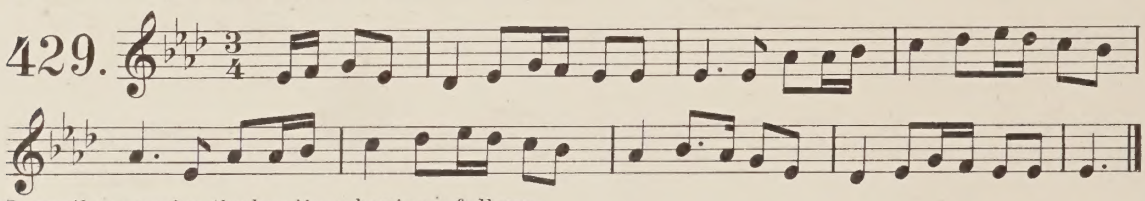
428.



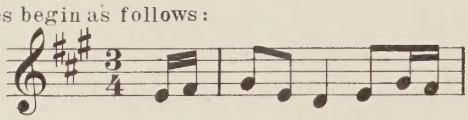
Another version.

Gramachree, but I love you well.

429.



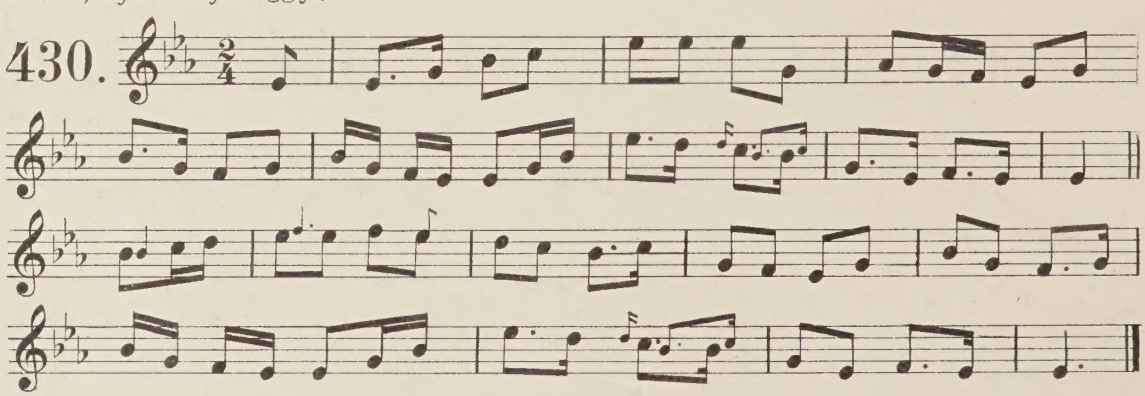
In another version the bar lines begin as follows:



etc. etc.

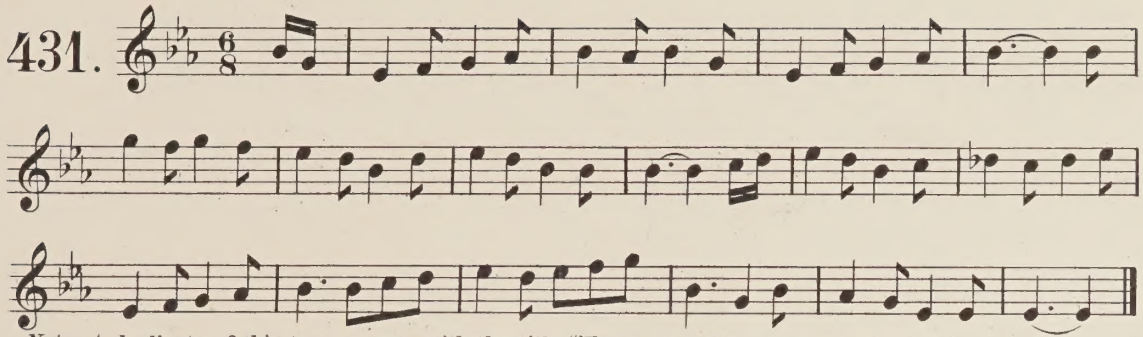
Adieu, my lovely Peggy.

430.



'Twas on a Summer evening.

431.



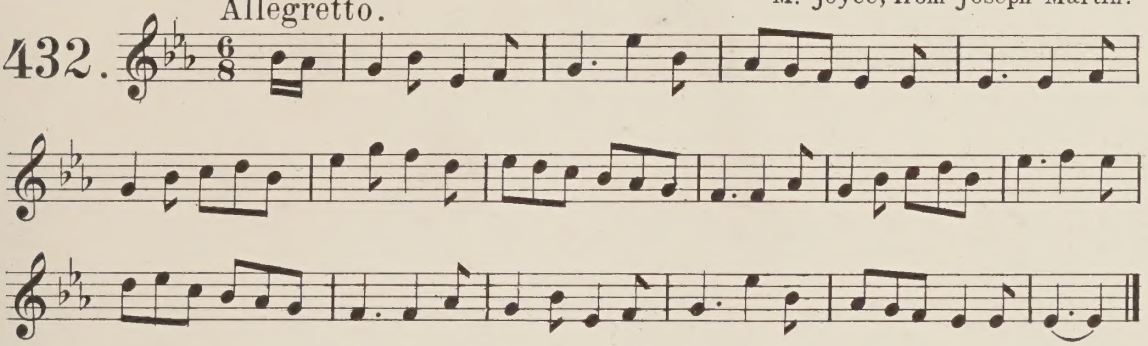
Note: A duplicate of this tune occurs with the title "'Twas on a Summer's morning." Ed.

'Twas on a Summer's evening.

Allegretto.

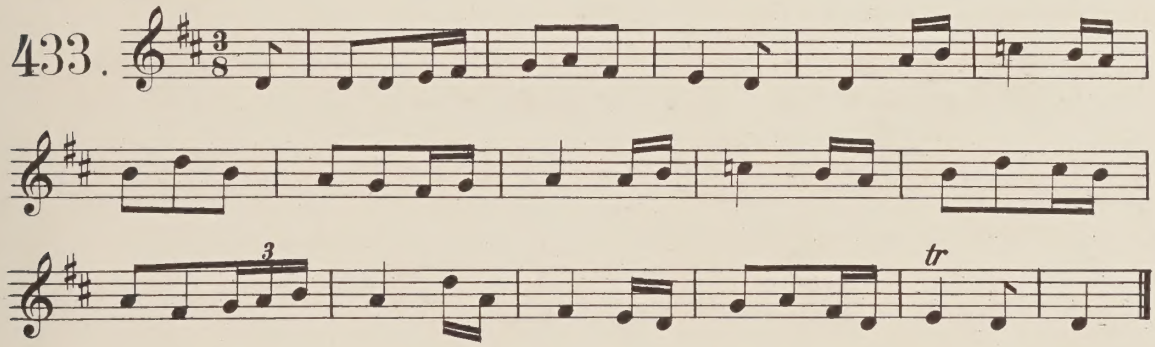
Mr Joyce, from Joseph Martin.

432.



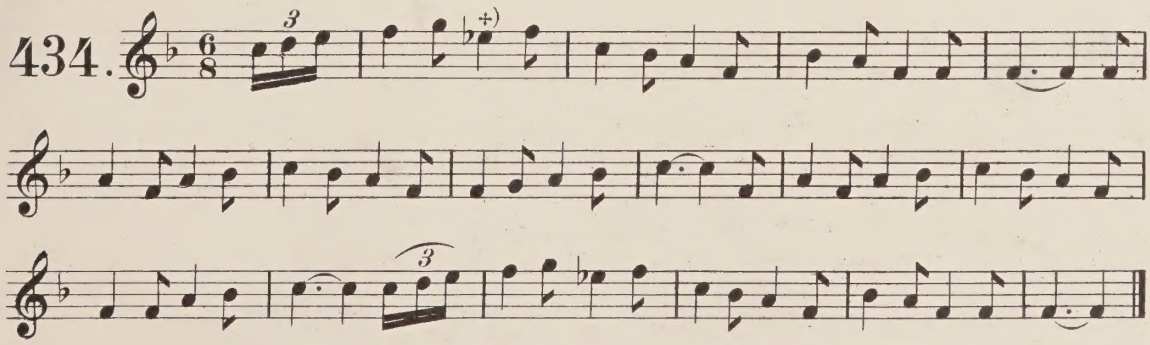
Air, name unknown.

433.



I am a bold defender.

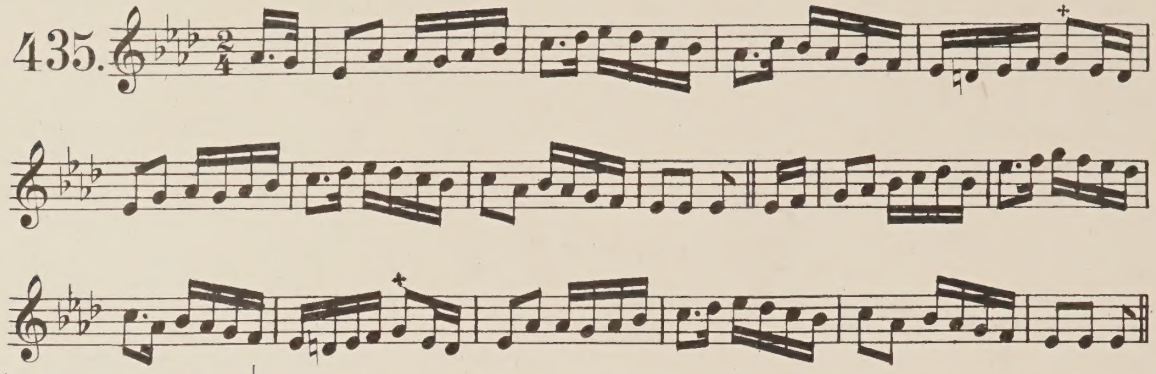
434.



♯) Another version has E♮ here.

On the green stubble in harvest. As sung by Margaret Callan.

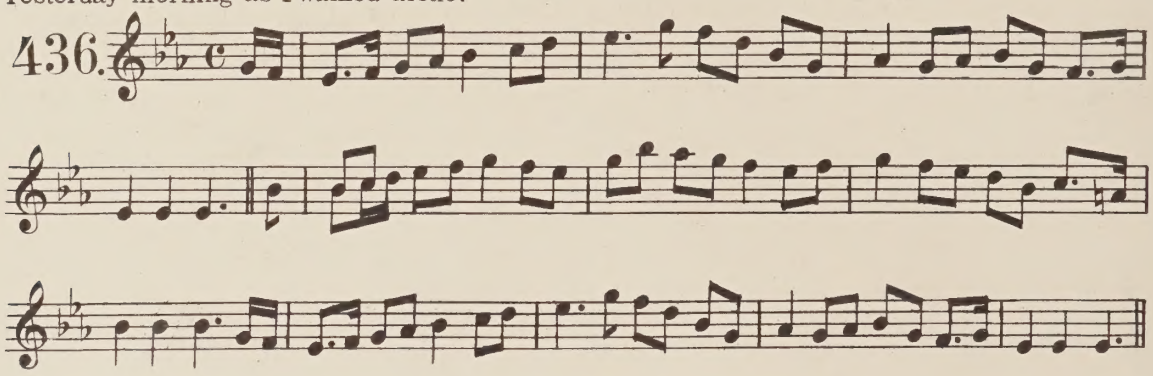
435.



† Another version has G♭ here.

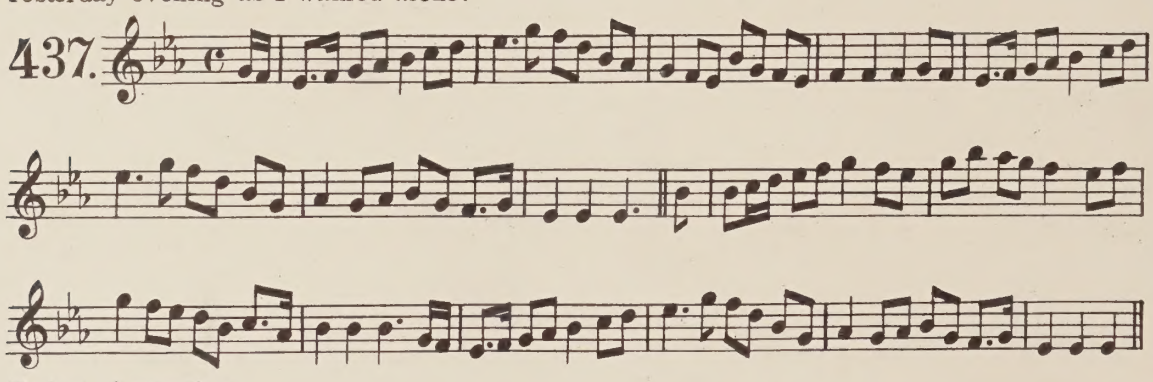
Yesterday morning as I walked alone.

436.



Yesterday evening as I walked alone.

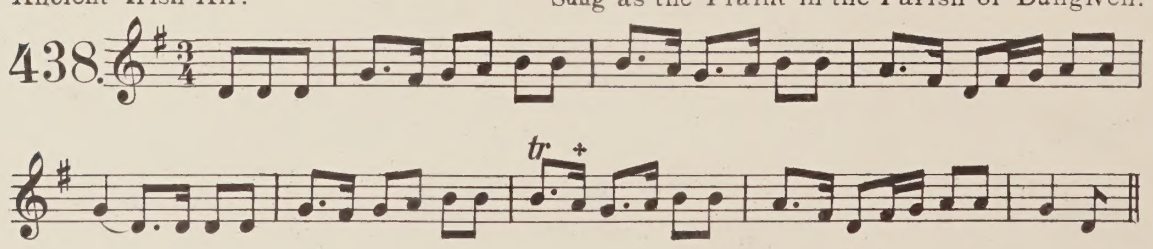
437.



Variant of preceding.

Ancient Irish Air. Sung as the Plaint in the Parish of Dungiven.

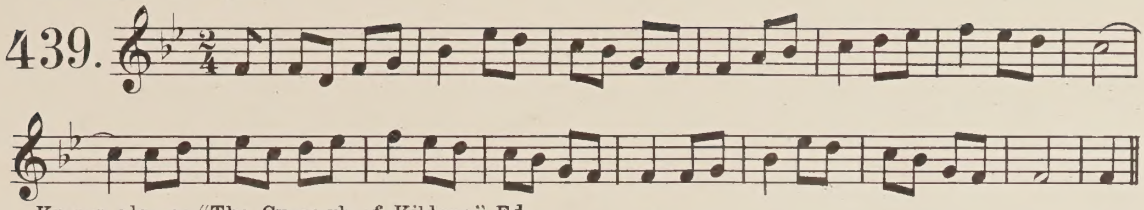
438.



†Two other versions omit this bar.

The winter it is past.

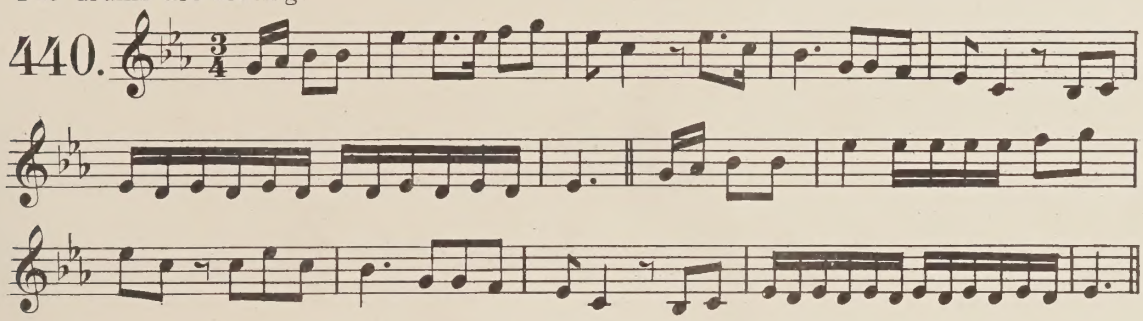
439.



Known also as "The Curragh of Kildare." **Ed.**

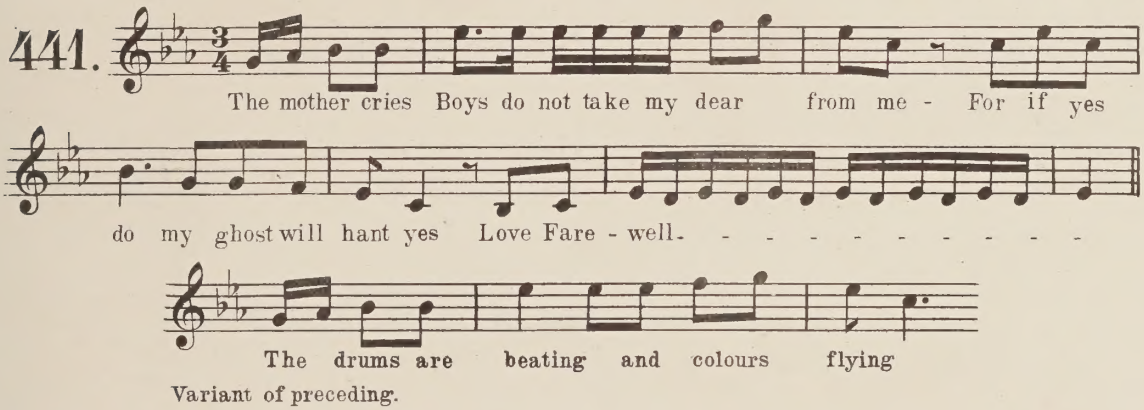
The drums are beating.

440.



From J. Bridgford.

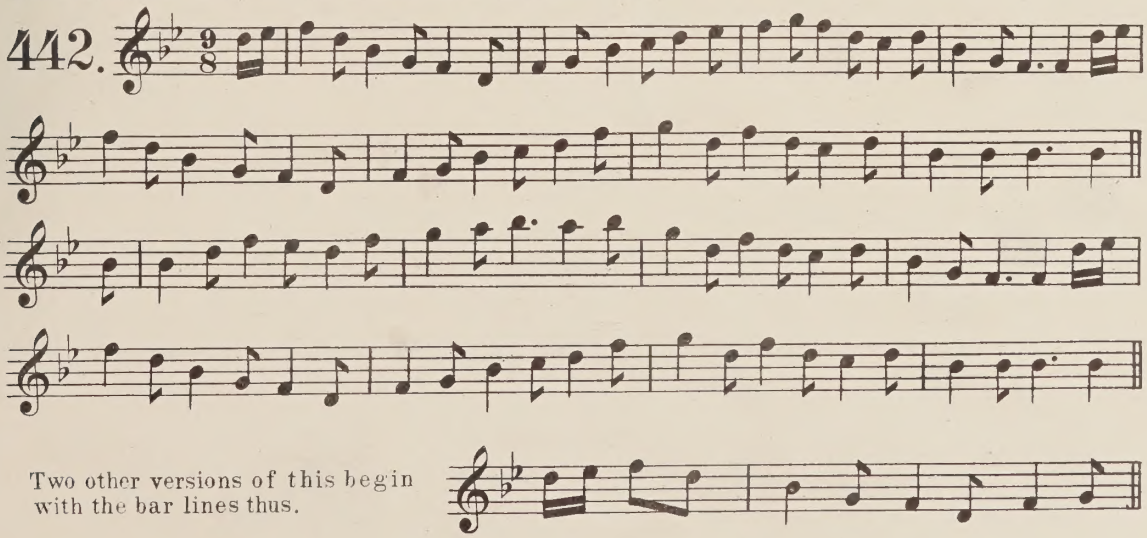
441.



Variant of preceding.

The hornless cow,-or the brown ewe (a private still.)✣

442.

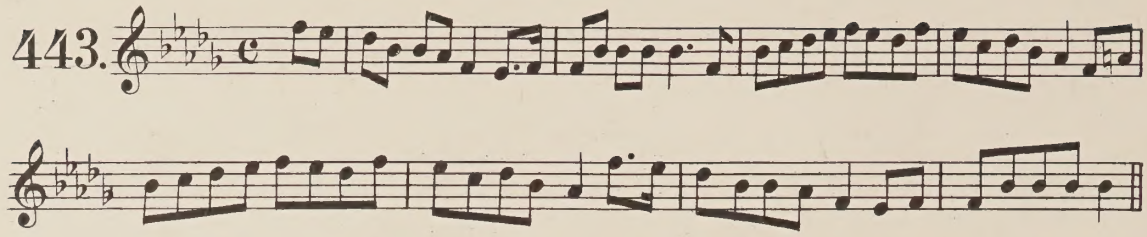


Two other versions of this begin with the bar lines thus.

✣ Set by Forde from the people of Glen Farne. From J. Pigott, Esq.

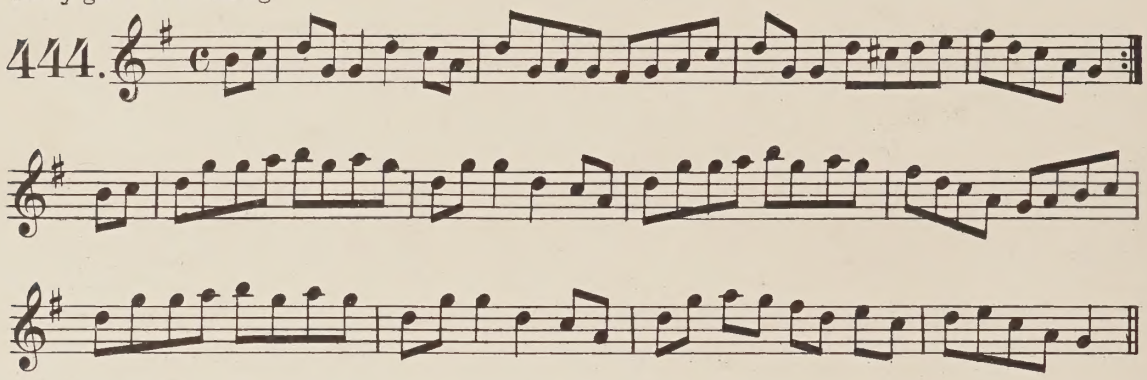
I'd cross the world over with you Johnny Doyle.

443.



Kitty gone a milking.

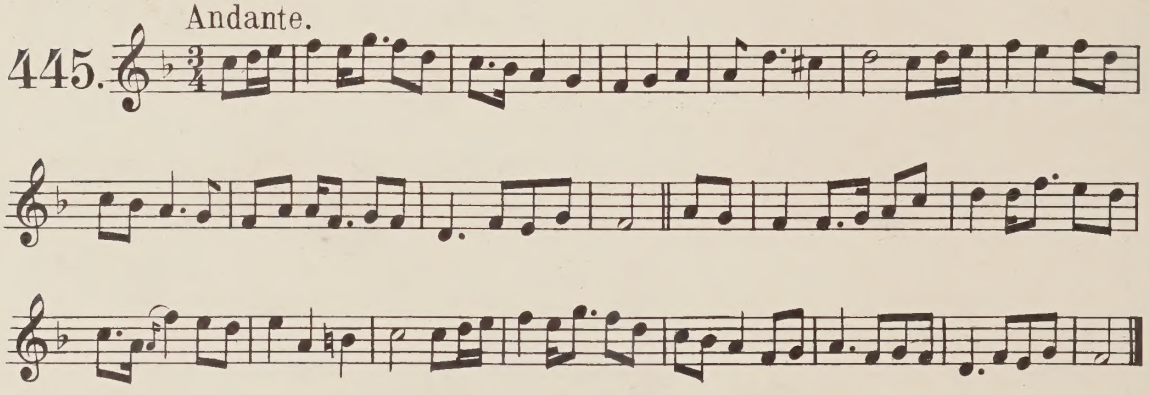
444.



The lover's lament. From Galway. P. Mac Dowell, Esq.

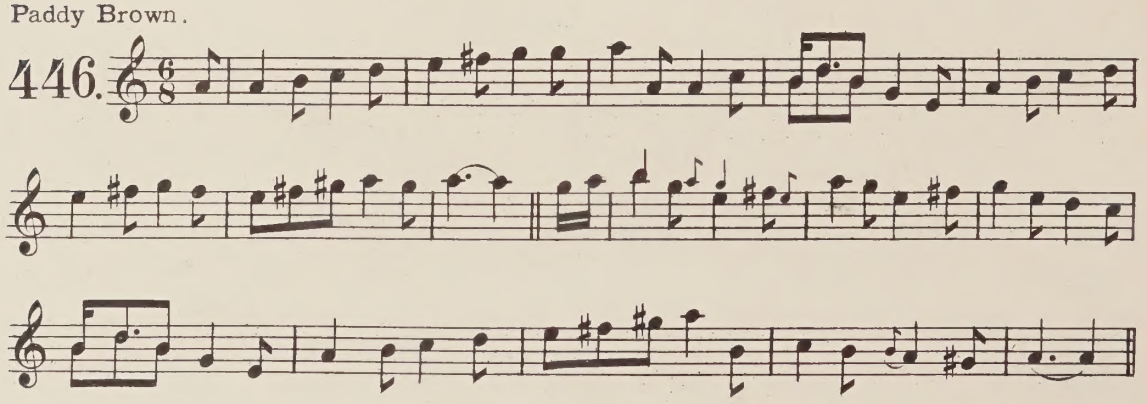
Andante.

445.



Paddy Brown.

446.

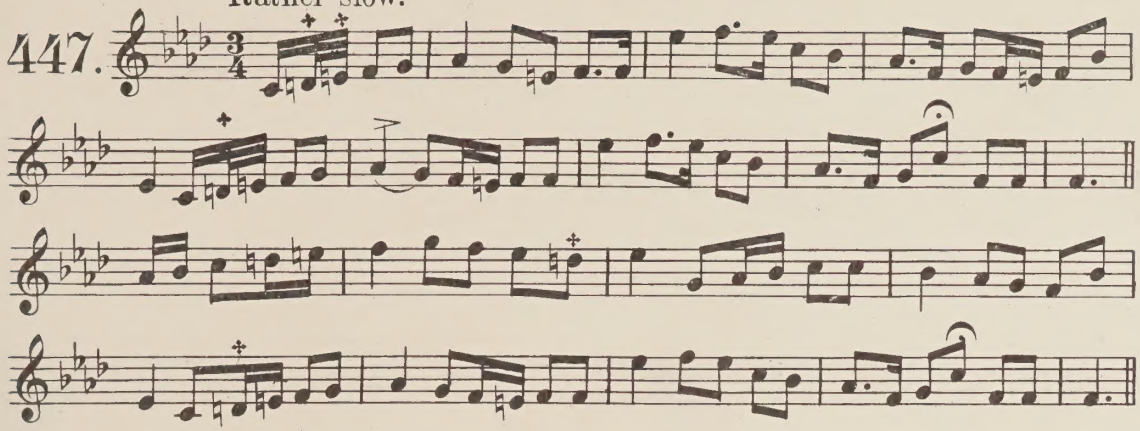


From P. Carew's M.S. see the tune "Kitty alone" (Petrie's note.)

Molly Asthoreen.

Rather slow.

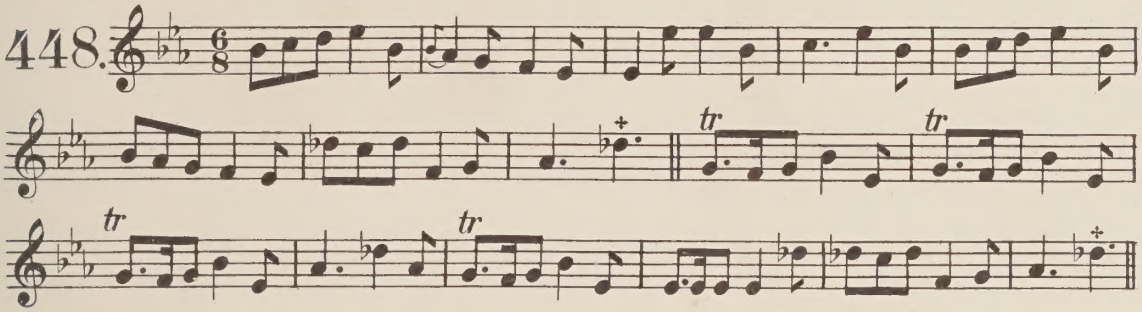
447.



✢ Another version omits the ♮s in these places.

The northern road to Tralee.

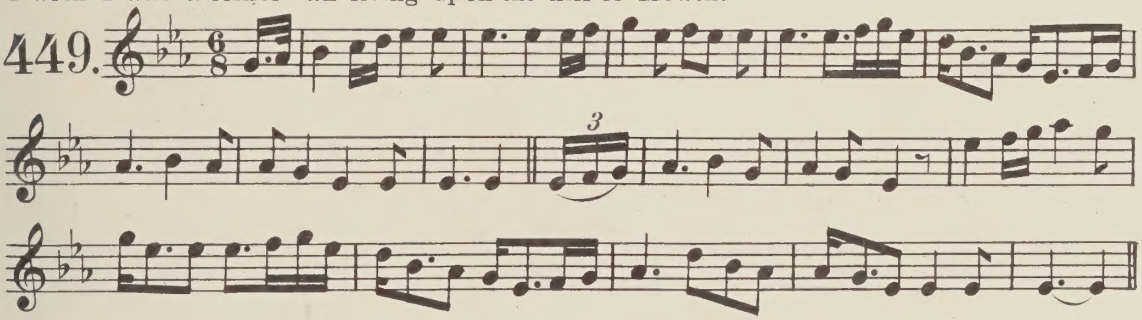
448.



An ancient Clare march. ✢Another version has no flat in these two places. Ed.

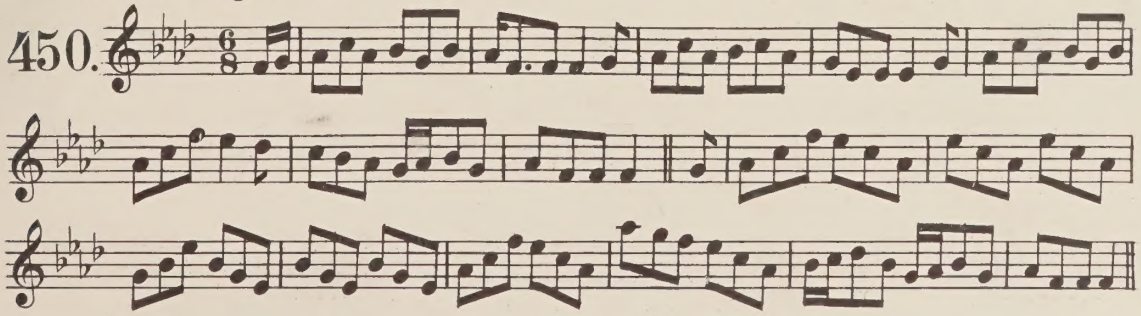
I wish I was a fisherman living upon the hill of Howth.

449.



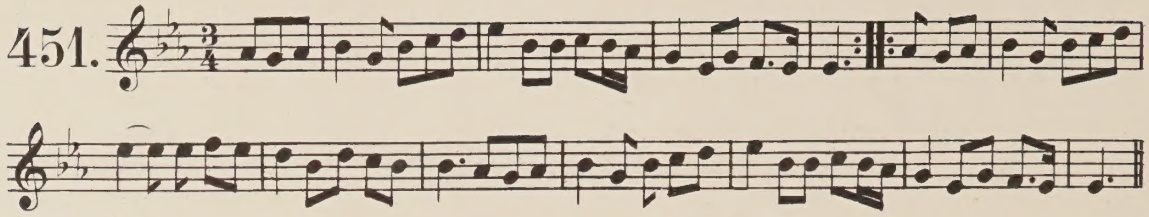
"All alive," from Tighe's old M.S. book. "Your welcome to Waterford."

450.



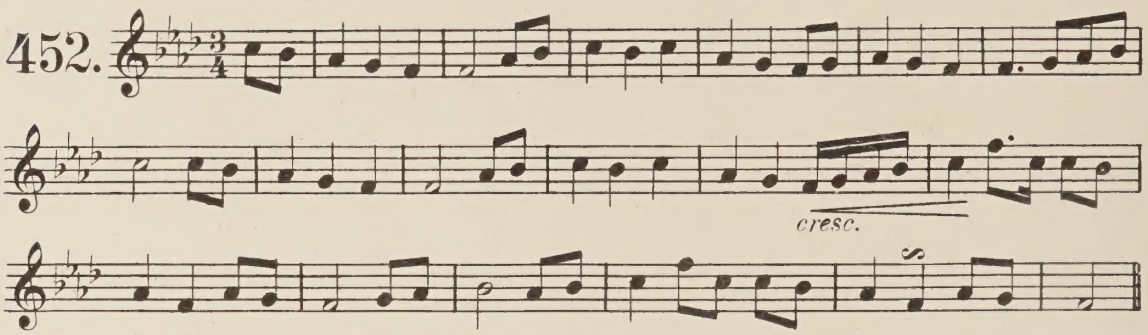
The brown thorn, correctly set.

451.



I once loved a boy.

452.



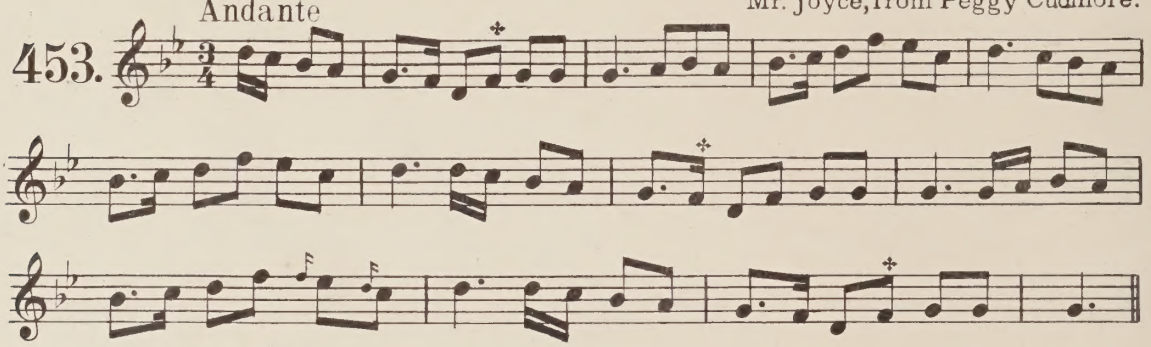
Note: This title occurs again, No 471, with a different tune. Ed.

Last night I dreamt of my own true love.

Mr. Joyce, from Peggy Cudmore.

Andante

453.



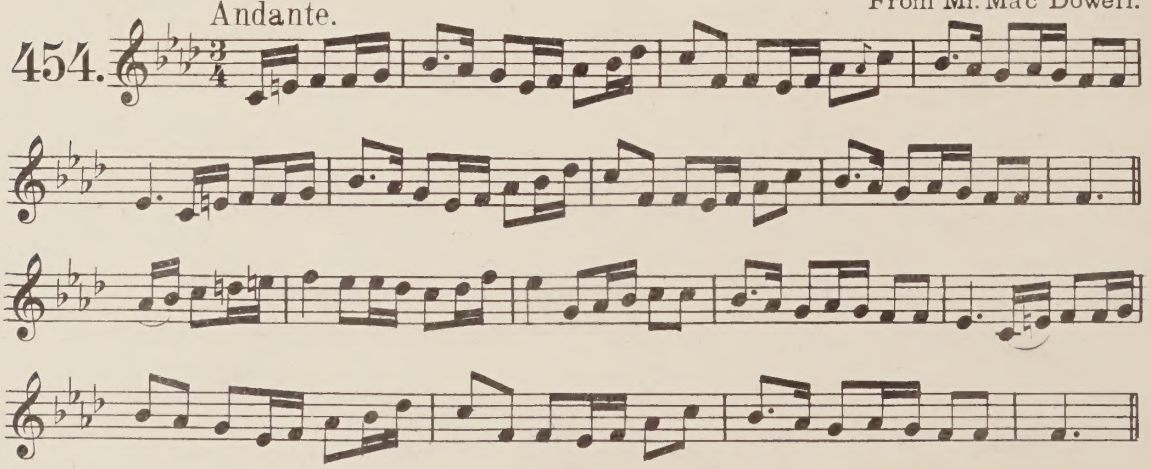
✣Another version has F♯

The dewy morning.

From Mr. Mac Dowell.

Andante.

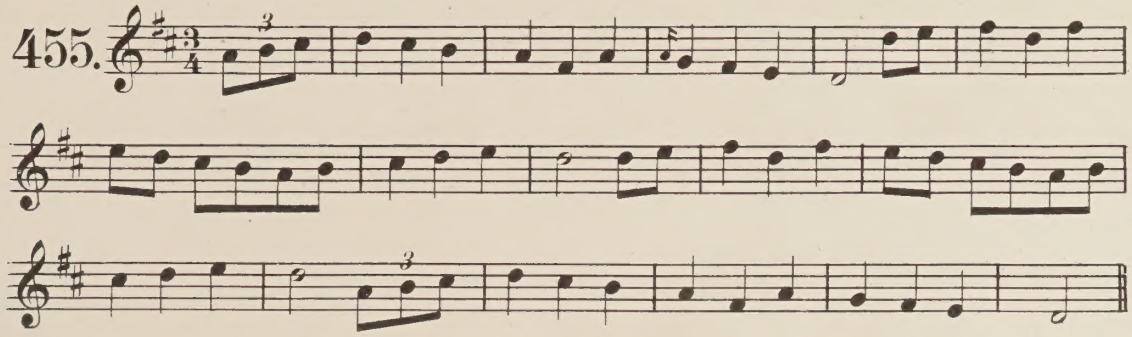
454.



See No. 447 "Molly Asthoreen"

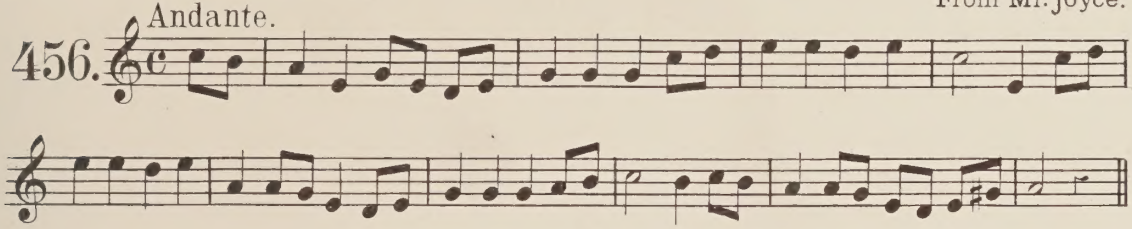
I am a poor maiden, my fortune proved bad. Mr. Joyce, from Peggy Cudmore.

455.



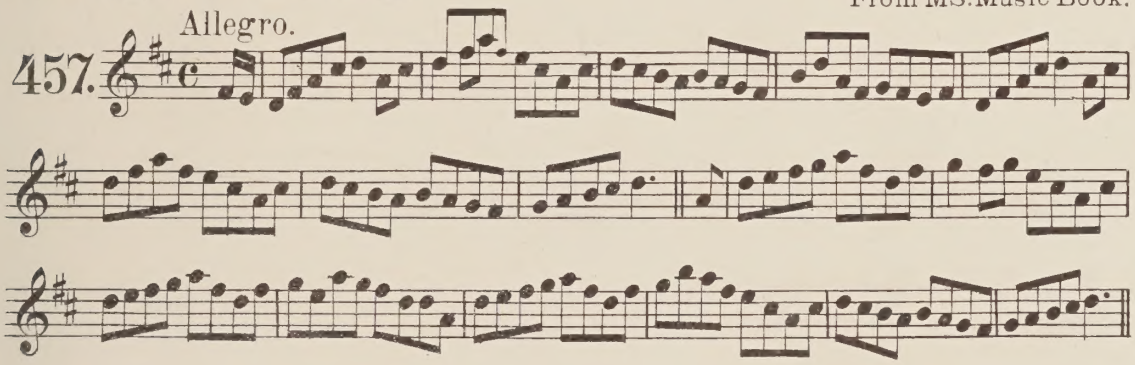
Come all you maids where'er you be. From Mr. Joyce.

456. Andante.



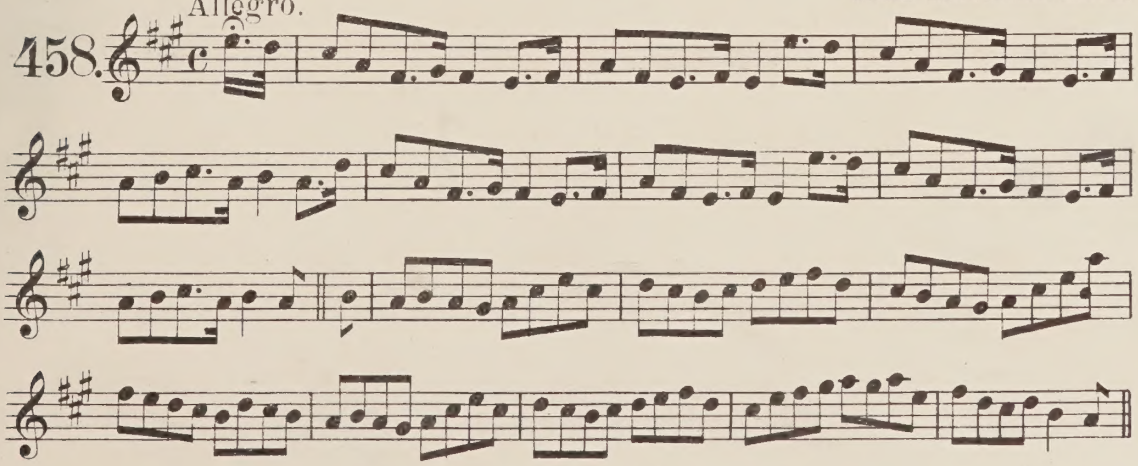
The moving bog - a Munster Reel. From MS. Music Book.

457. Allegro.



The Pullet. A Munster Reel. From MS. Music Book.

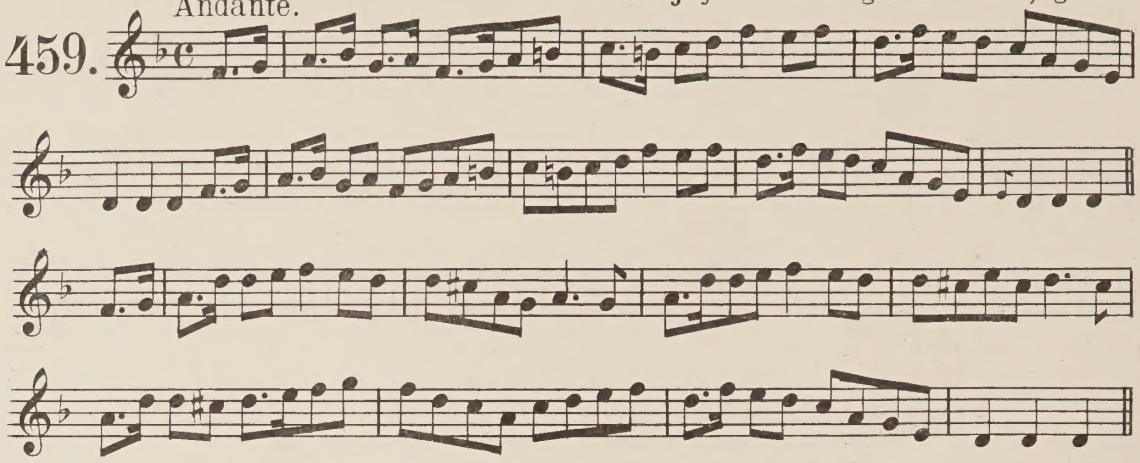
458. Allegro.



The Shanavest and Corovoth, a faction tune.

Mr. Joyce from his grandmother, aged 90

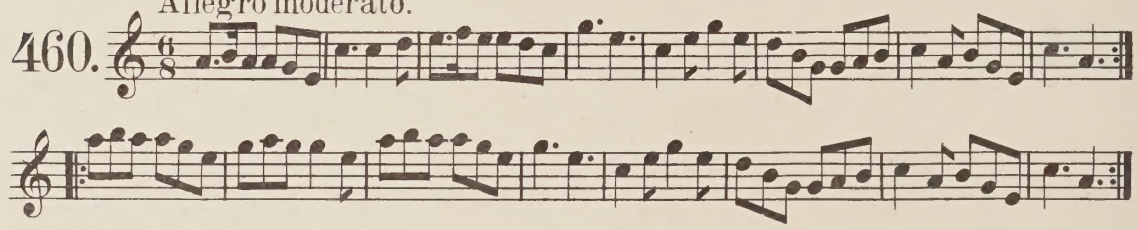
459. Andante.



I lost my love.

From Frank Keane.

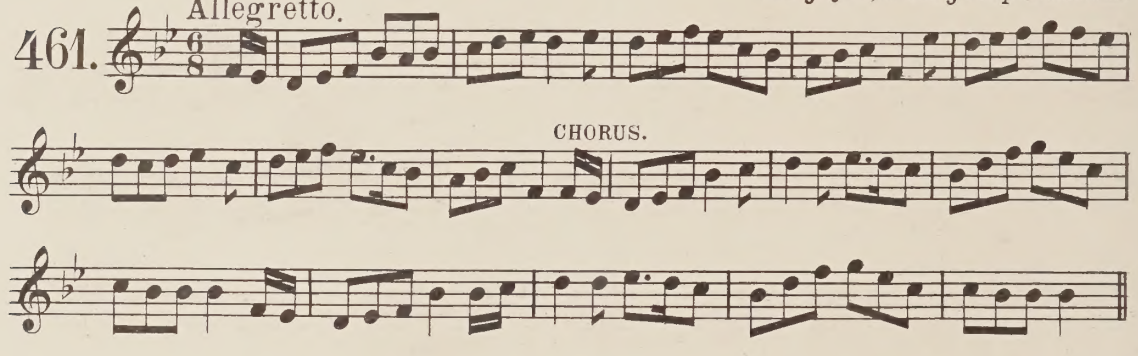
460. Allegro moderato.



When you go to a battle.

Mr. Joyce, from Joseph Martin.

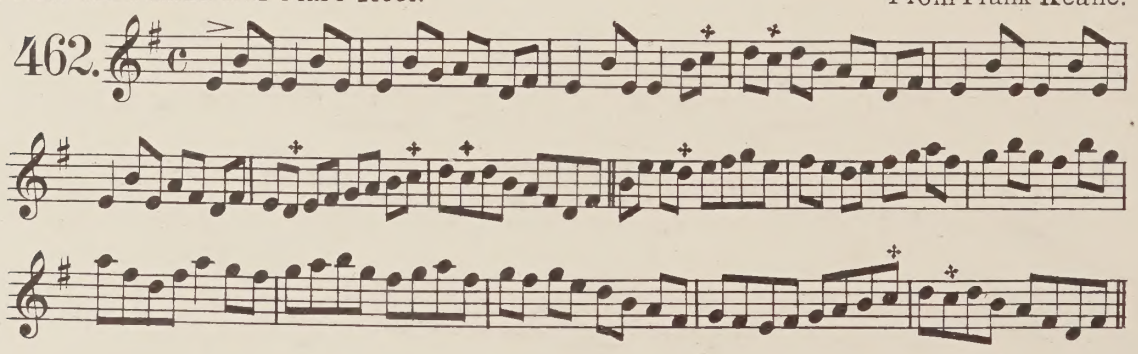
461. Allegretto.



Toss the Feathers. A Clare Reel.

From Frank Keane.

462.



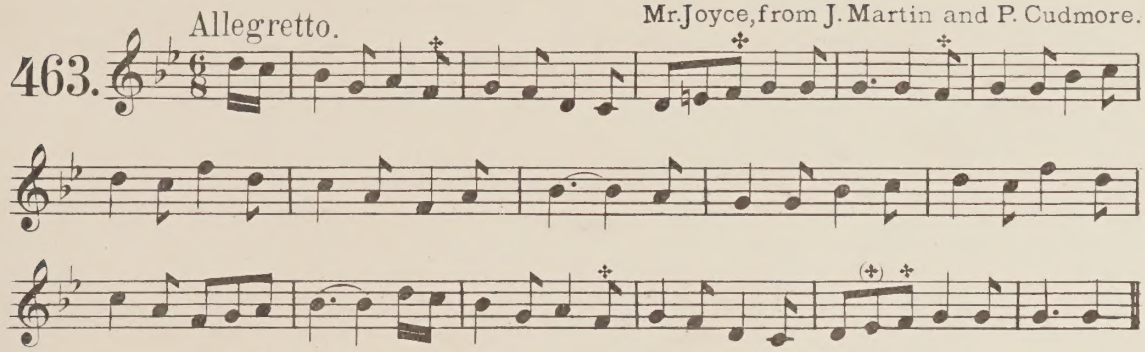
†Another version has a ♯ in these places.

Come all y'united - Irishmen, and listen unto me.

Allegretto.

Mr. Joyce, from J. Martin and P. Cudmore.

463.



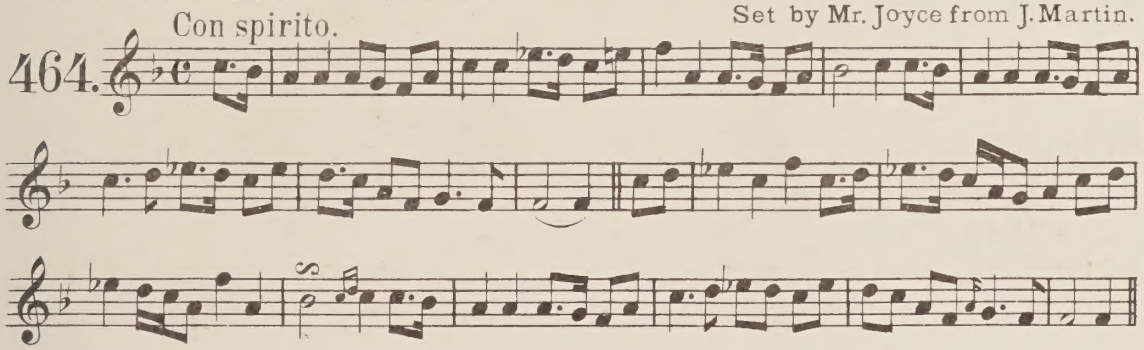
✣ Another version has a ♯ in these places.
(✣) Another version has a ♮ here.

Come all united Irishmen and listen unto me.

Con spirito.

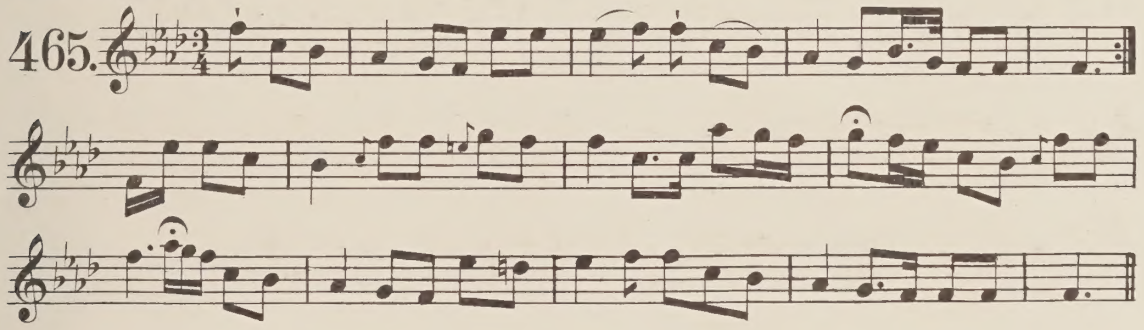
Set by Mr. Joyce from J. Martin.

464.



How deep in love am I.

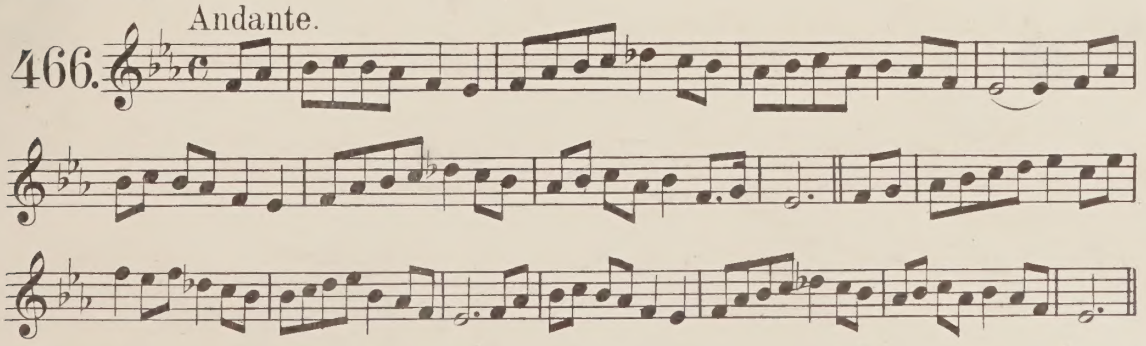
465.



The strolling mason.

Andante.

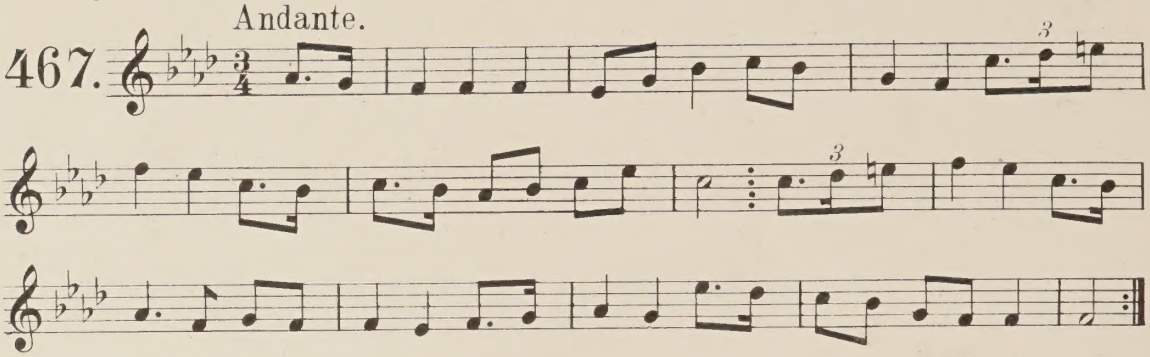
466.



Note: Another setting of this occurs with title in Gaelic. Ed.

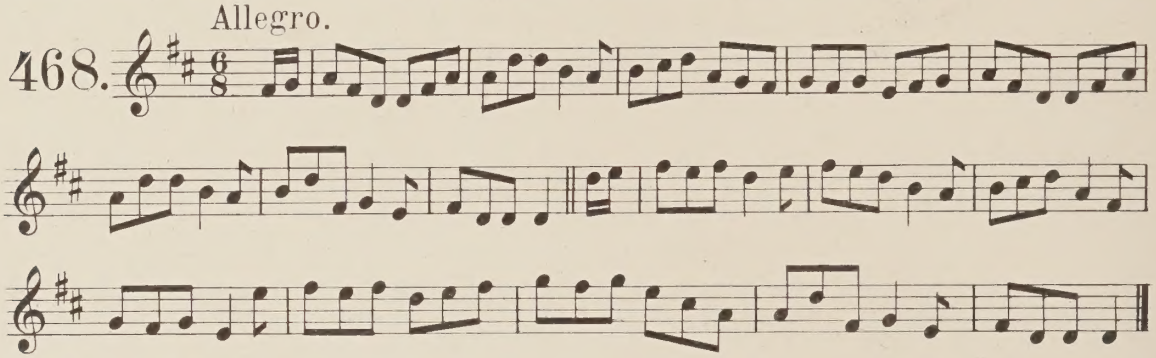
Then up comes the captain & boatswain. From Mr. Joyce.

467. Andante.



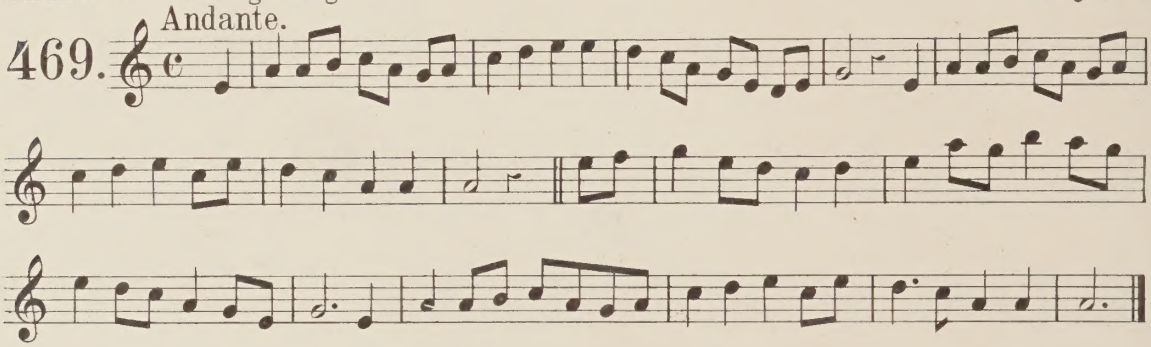
The far away wedding. Mr. Joyce, from Connor Hannan, near Kildorrery. Co. of Cork.

468. Allegro.



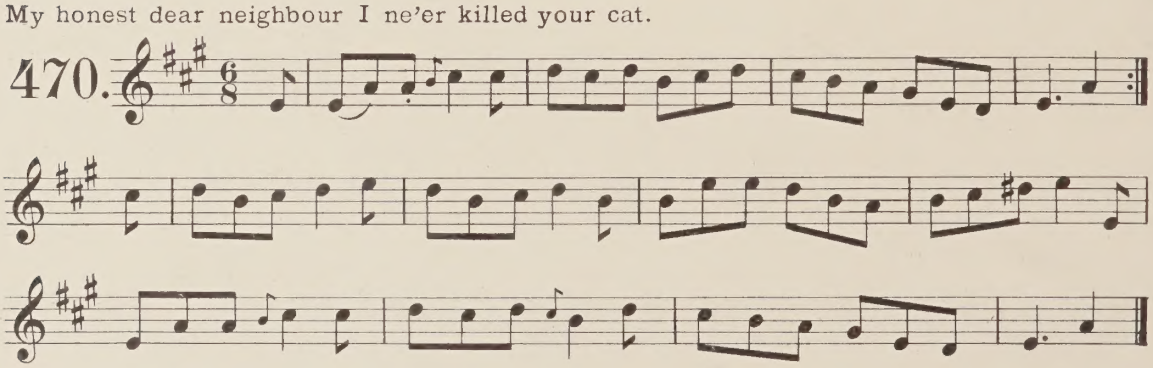
Oh love it is a killing thing. From Mr. Joyce.

469. Andante.



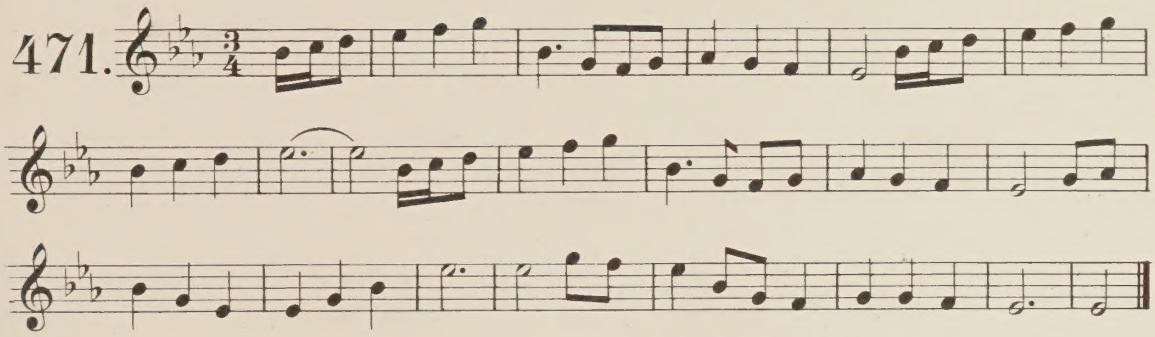
My honest dear neighbour I ne'er killed your cat.

470.



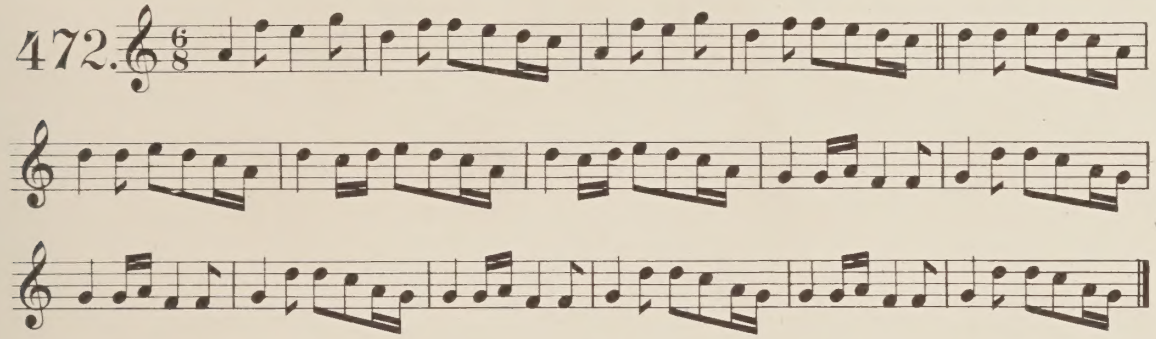
I once loved a boy. set by Mr. Joyce from Peggy Cudmore.

471.



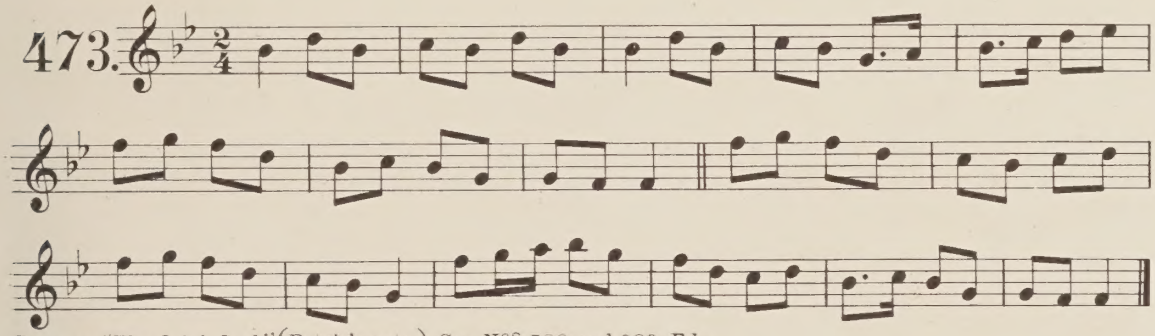
O'Neill's riding. From O'Neill's collection, 1787.

472.



The Breeches on. From O'Daly's Kilrush MS.

473.

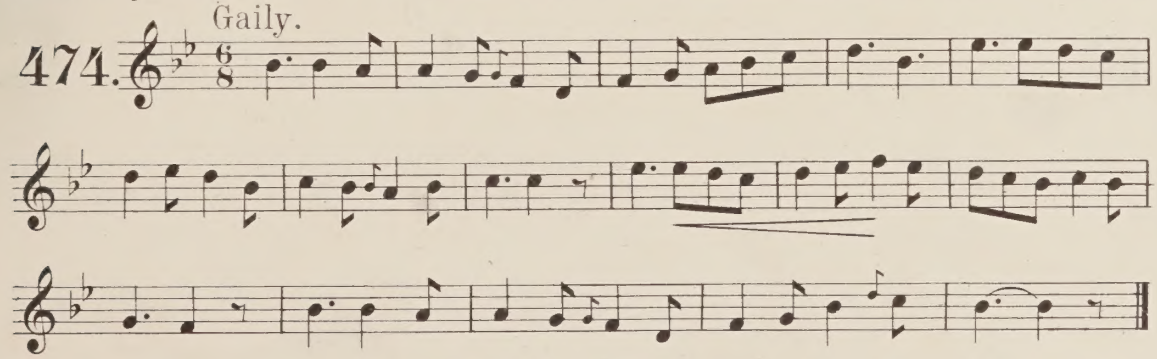


Same as "The Irish Lad." (Petrie's note.) See Nos 586 and 989. Ed.

Mary do you fancy me. as sung by an old Connaught beggarman in Grt Britain St.

Gaily.

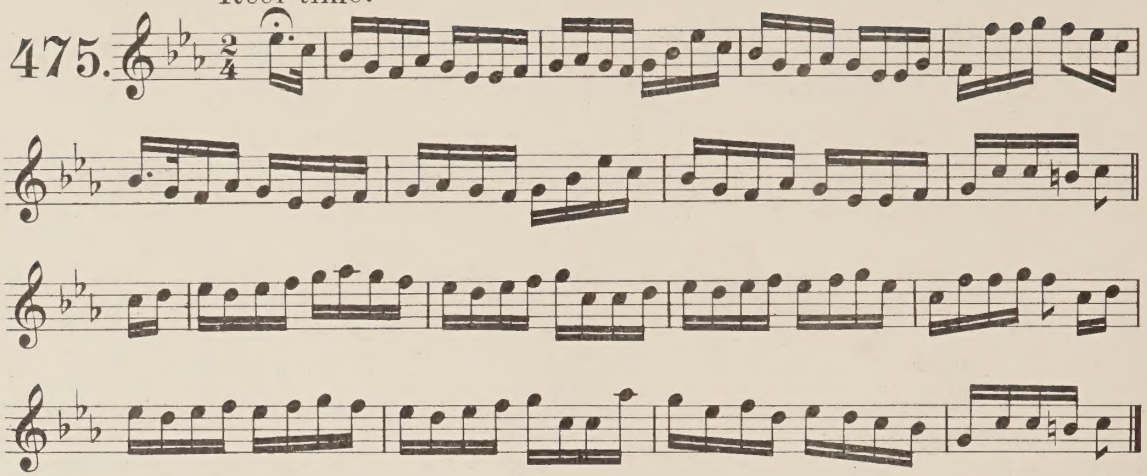
474.



The blackberry blossom.

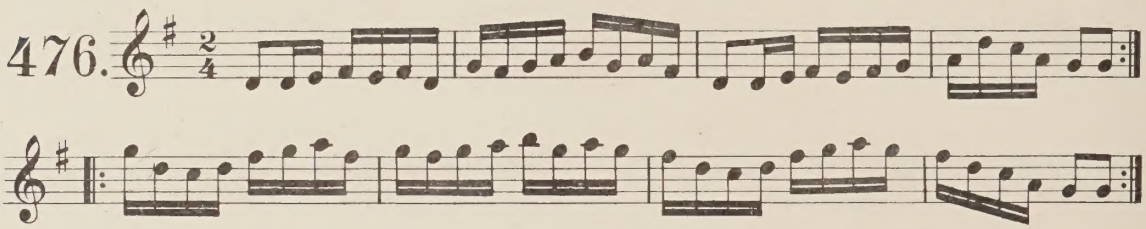
Reel time.

475.



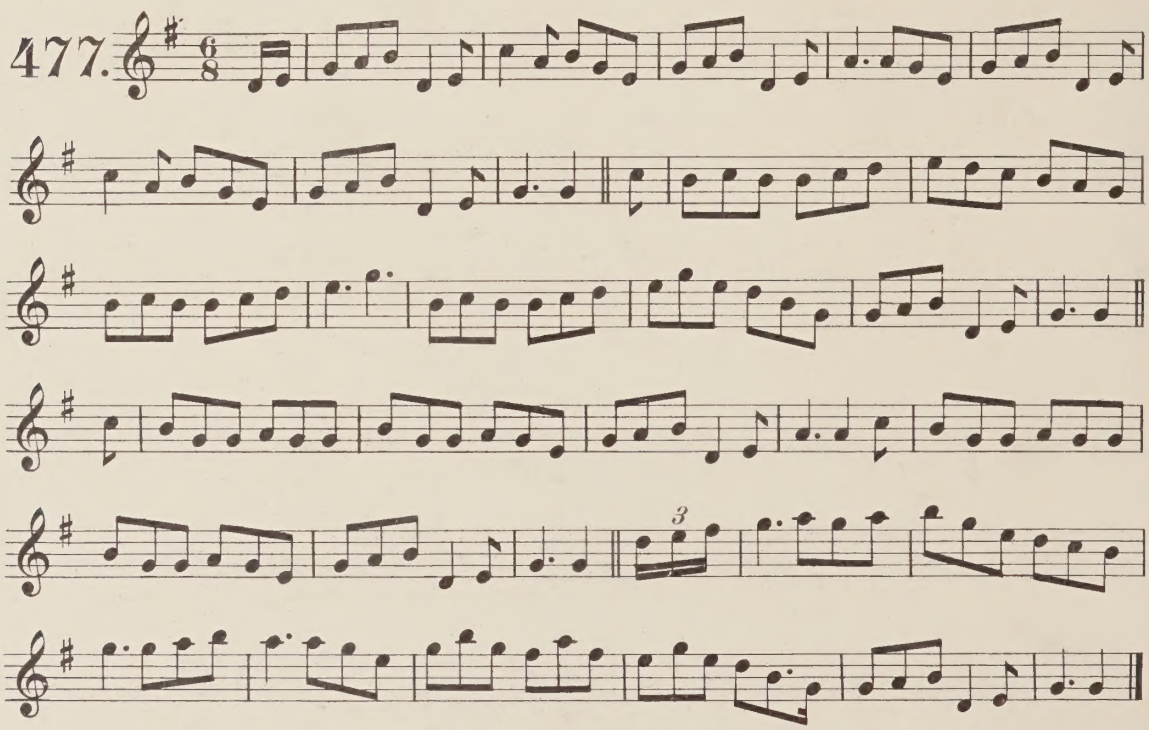
The scolding wife.

476.



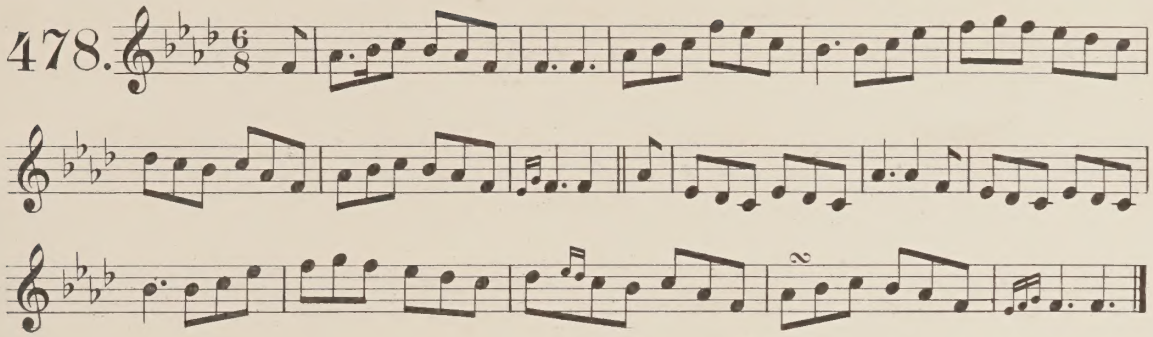
Humours of last night. Jig. From O'Neill's collection.

477.



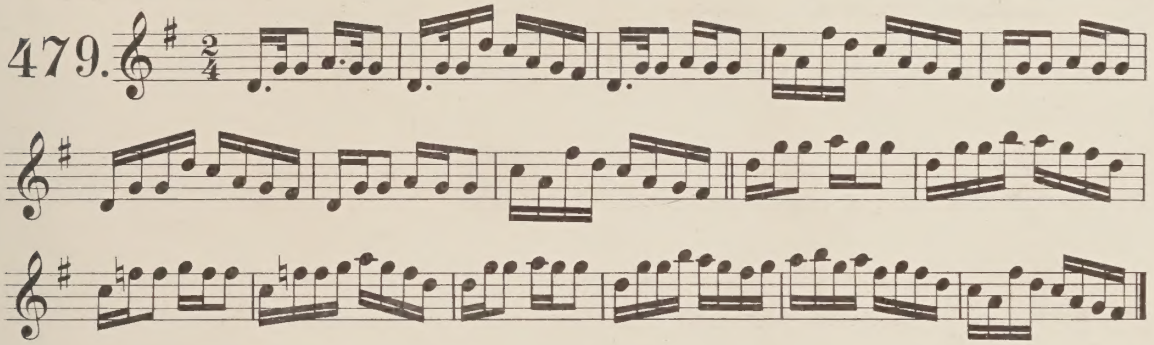
When the cock crows it is day. From O'Neill's collection.

478.



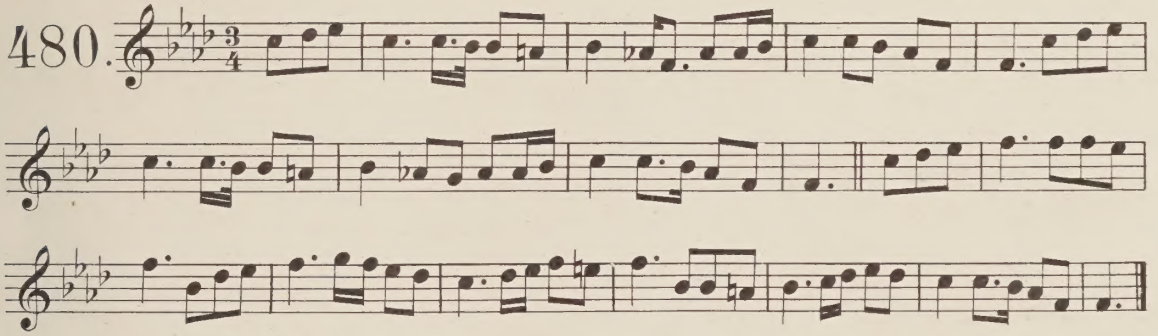
Clonmell lassies. From O'Neill's collection.

479.



Air, name unknown.

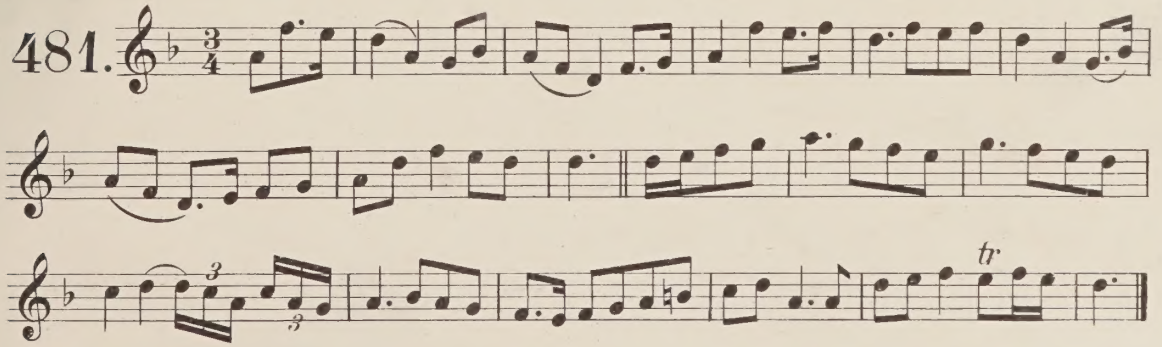
480.



Note: A variant of No 255.

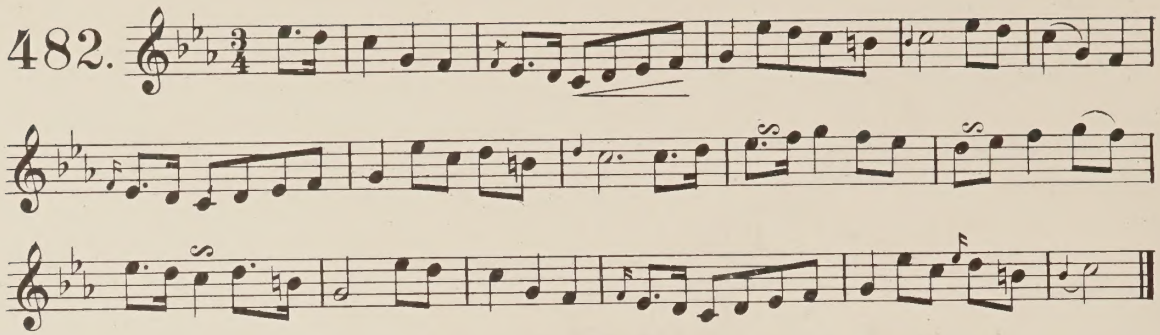
Katty Nowlan. From P. Coneely.

481.



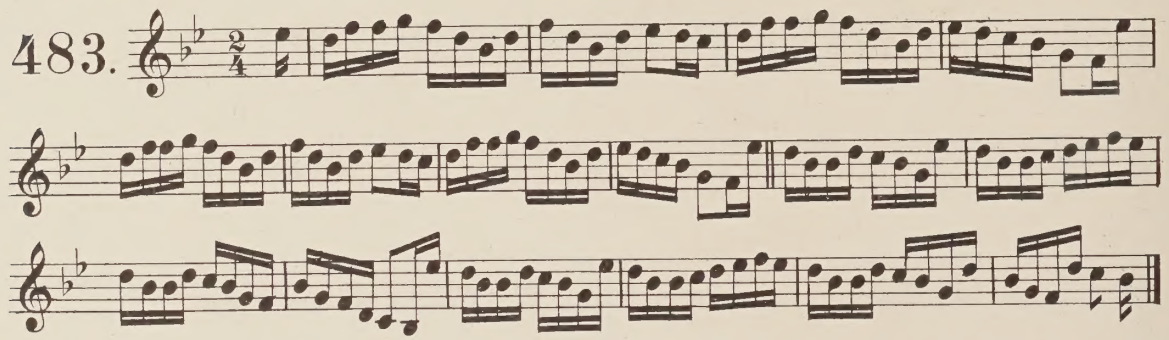
Catty Nowlan.

482.



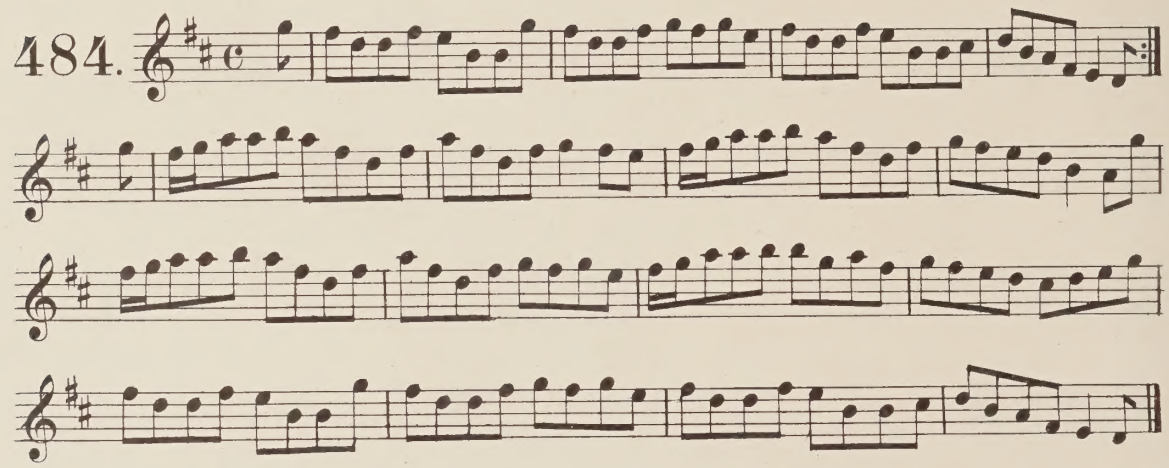
The strawberry blossom.

483.



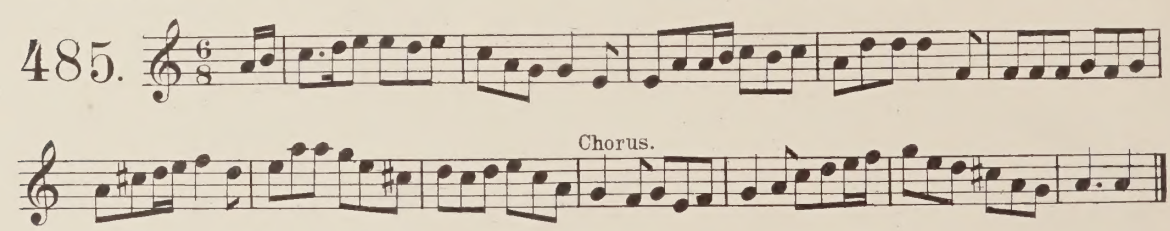
The strawberry blossom. A Reel. from P. Carew's M S.

484.



Air, name unknown. Mr Joyce from his brother Mr M. J.

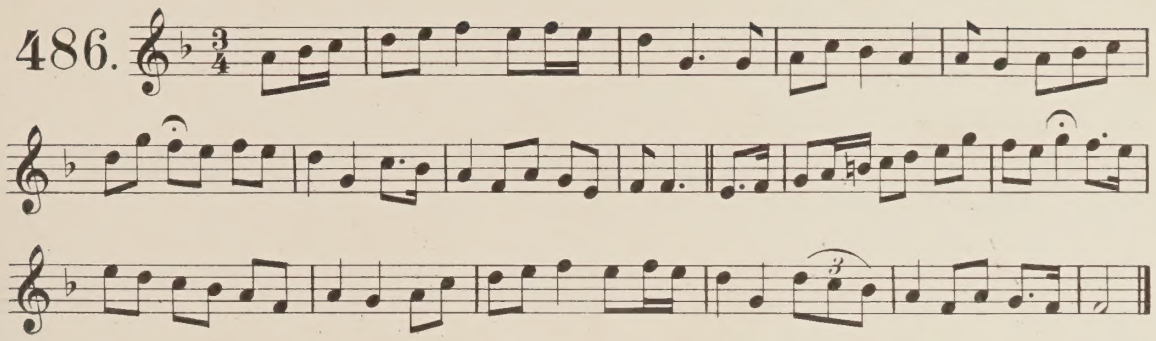
485.



Note: A slight variant of № 224.

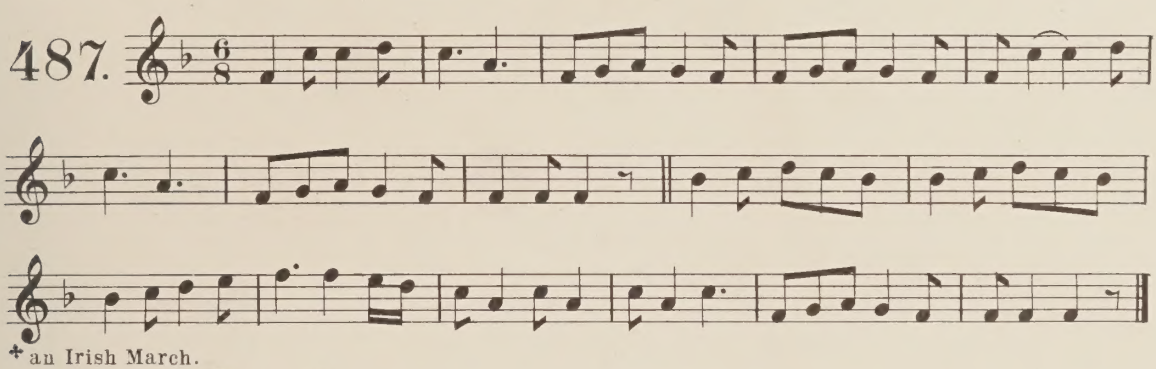
The son of O'Reilly.

486.



Hunt the squirrel† - as in the Dancing master 17th Ed. 1721.

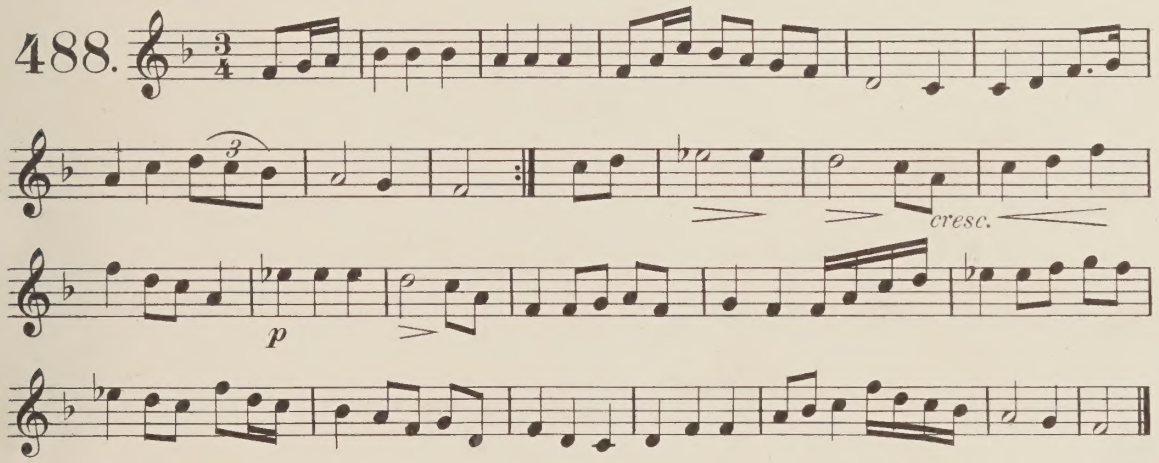
487.



† an Irish March.

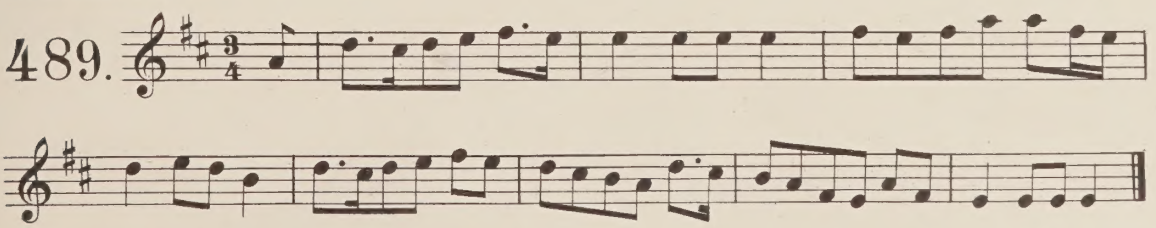
I am asleep and don't wake me.

488.



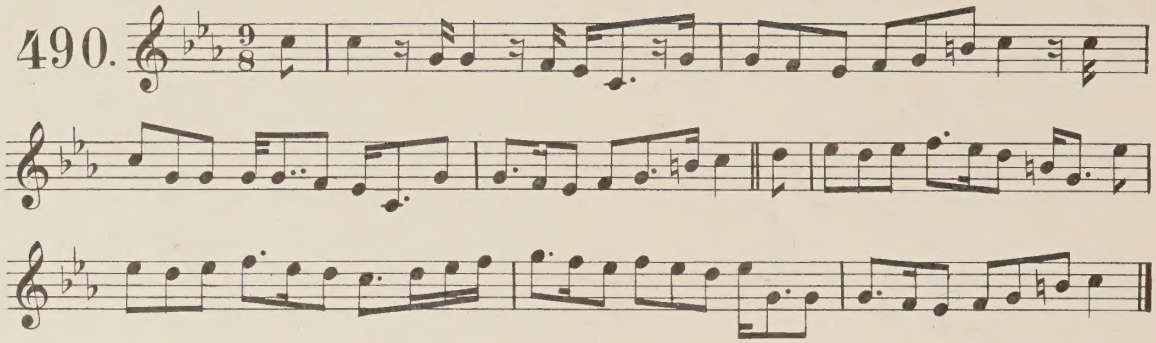
Roscommon Air.

489.



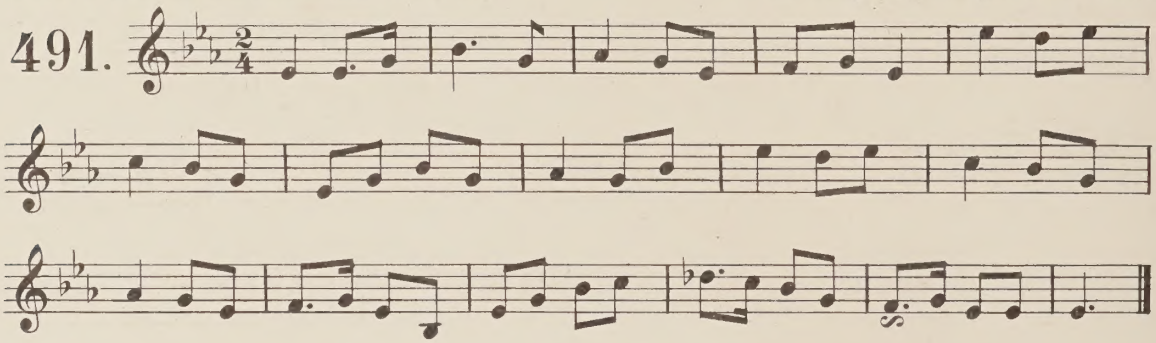
The monks of the screw. From Wm H Curran, Esq.

490.



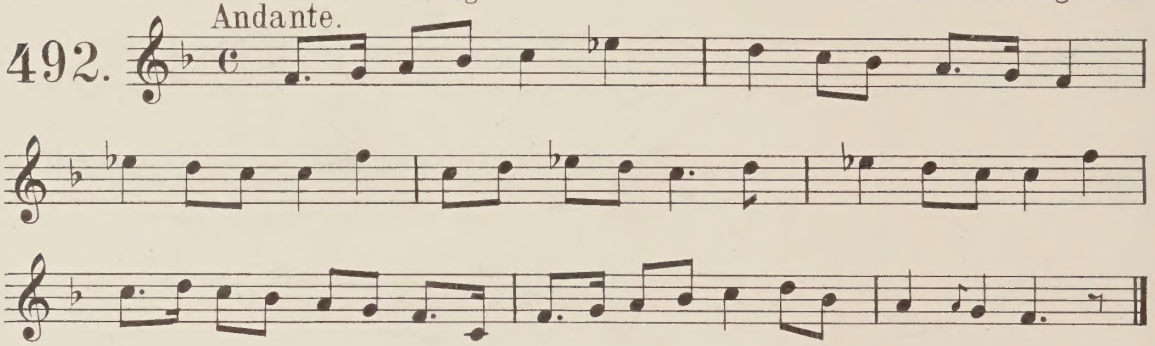
Once I was at a Nobleman's wedding. as sung by Margaret Callan.

491.



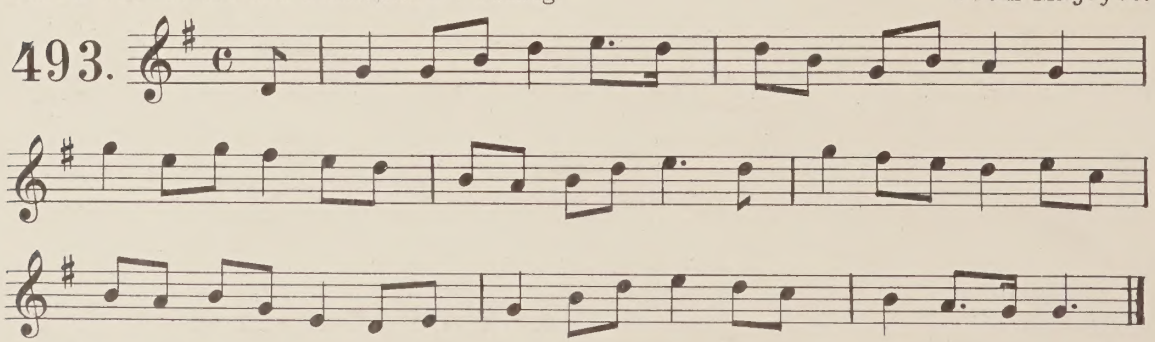
Once I was at a Nobleman's wedding. From Mr. Fitzgerald.

492. Andante.



Once I was invited to a nobleman's wedding. From Mr. Joyce.

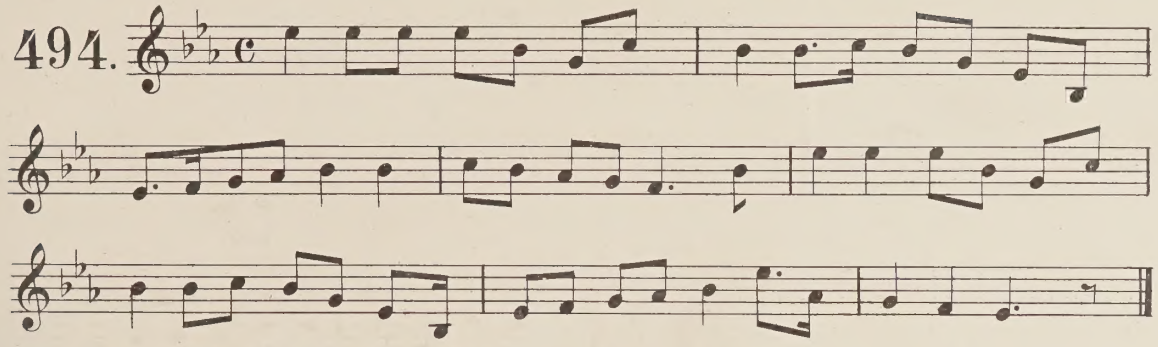
493.



A variant of Nº 491.

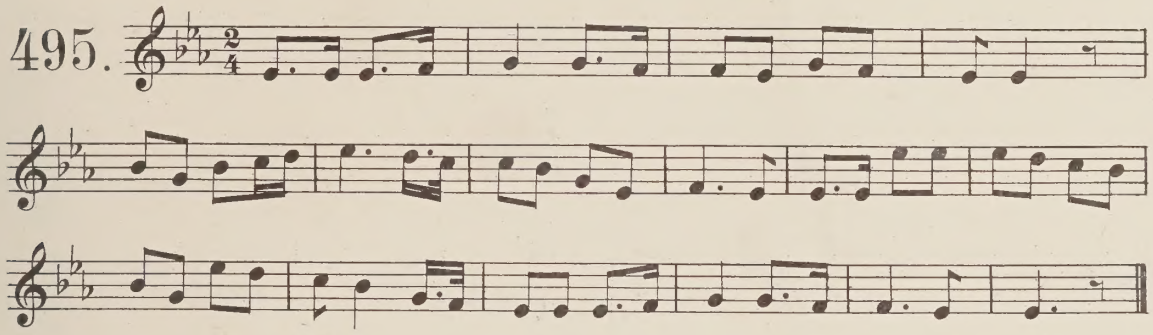
"Once I was at a Nobleman's wedding." Learnt in the County of Mayo. From Dr Kelly.

494.



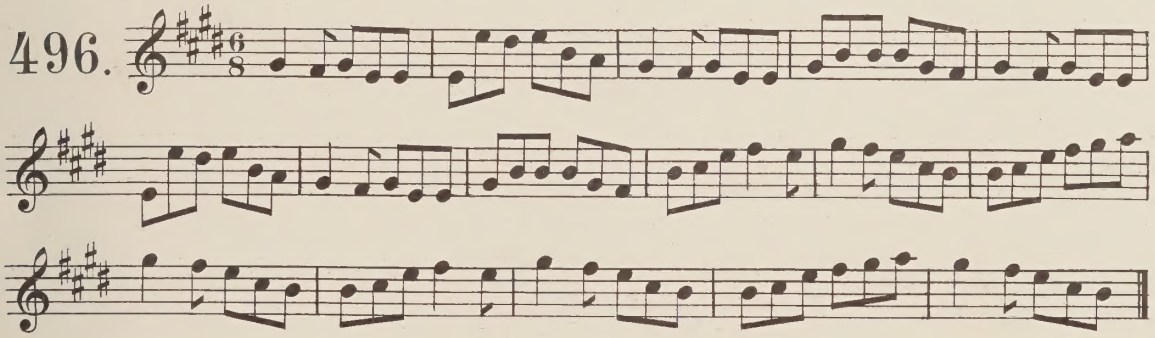
Once I was invited to a noble wedding.

495.



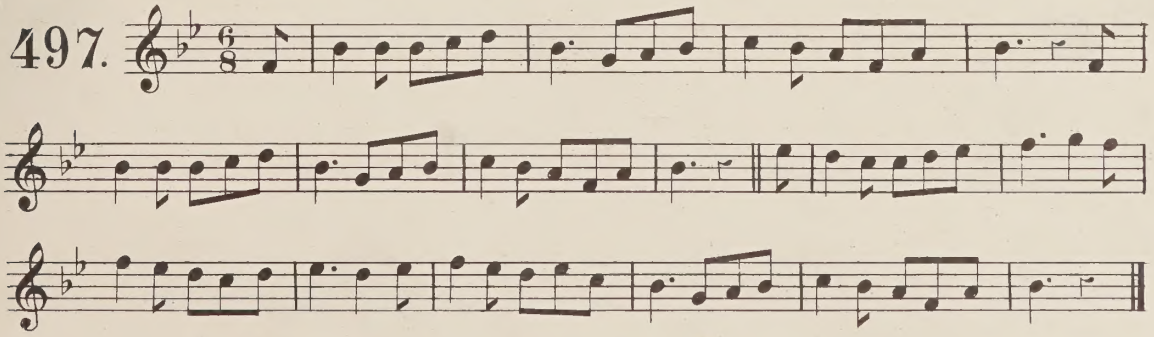
Air, name unknown. From Mr J. S. Close.

496.



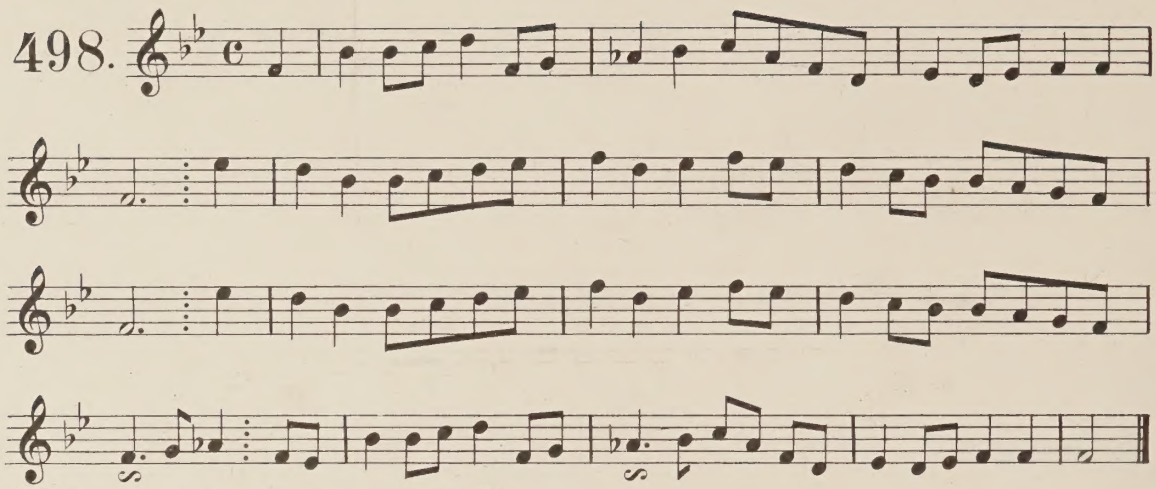
I wish the French would take them.

497.



The Maid of Timahoe.

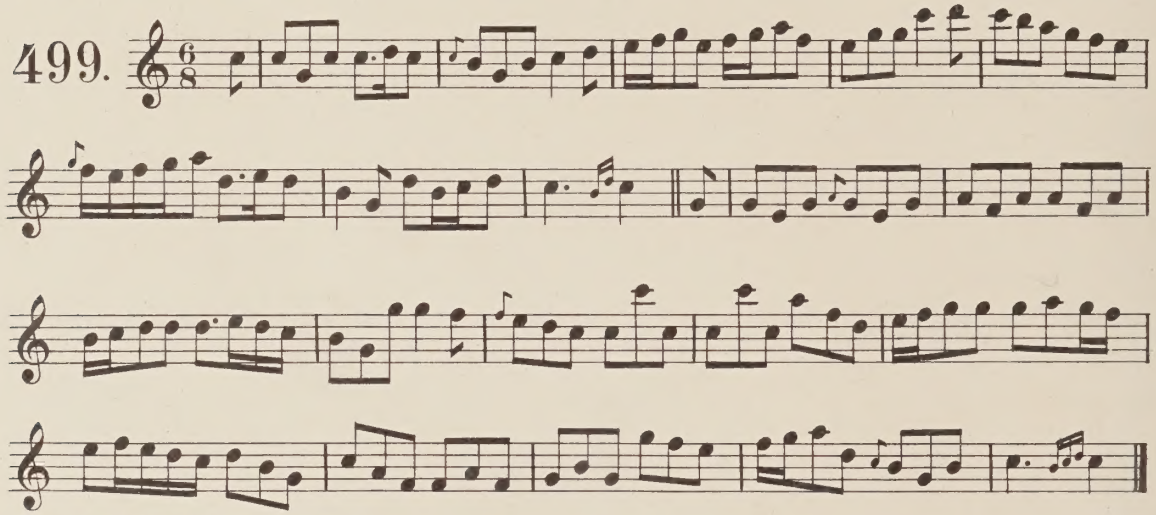
498.



C f. "As I roved out one morning." Nº 657. Ed.

O' Flinn.by Carolan.

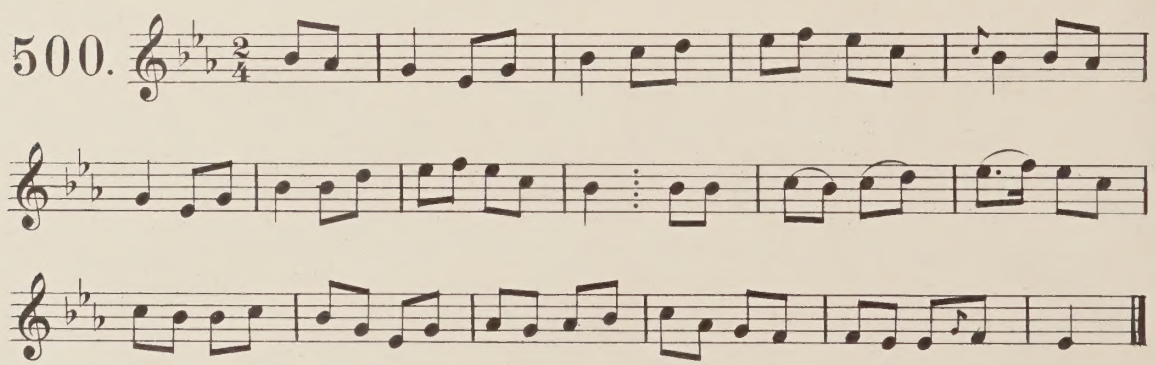
499.



Note: See Nºs 871 to 876. Ed.

Pretty Sally.

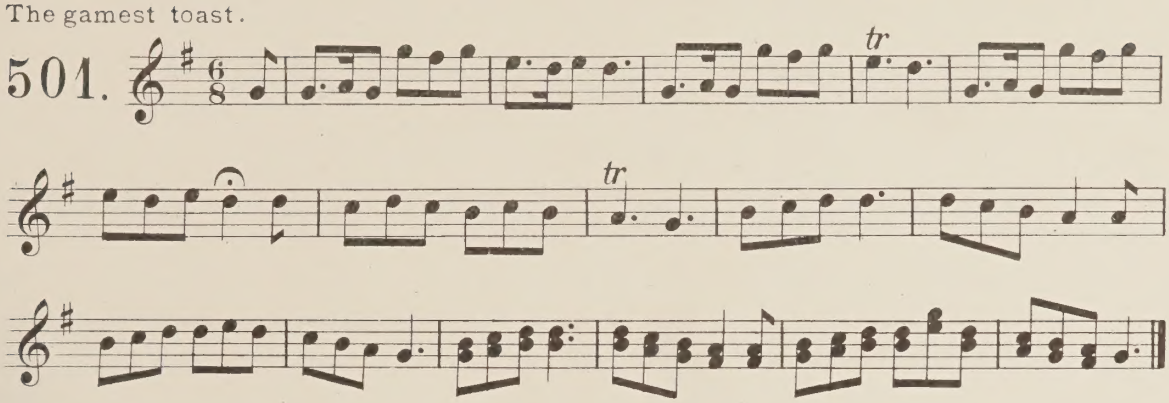
500.



This tune also occurs in 4/4 time. Ed.

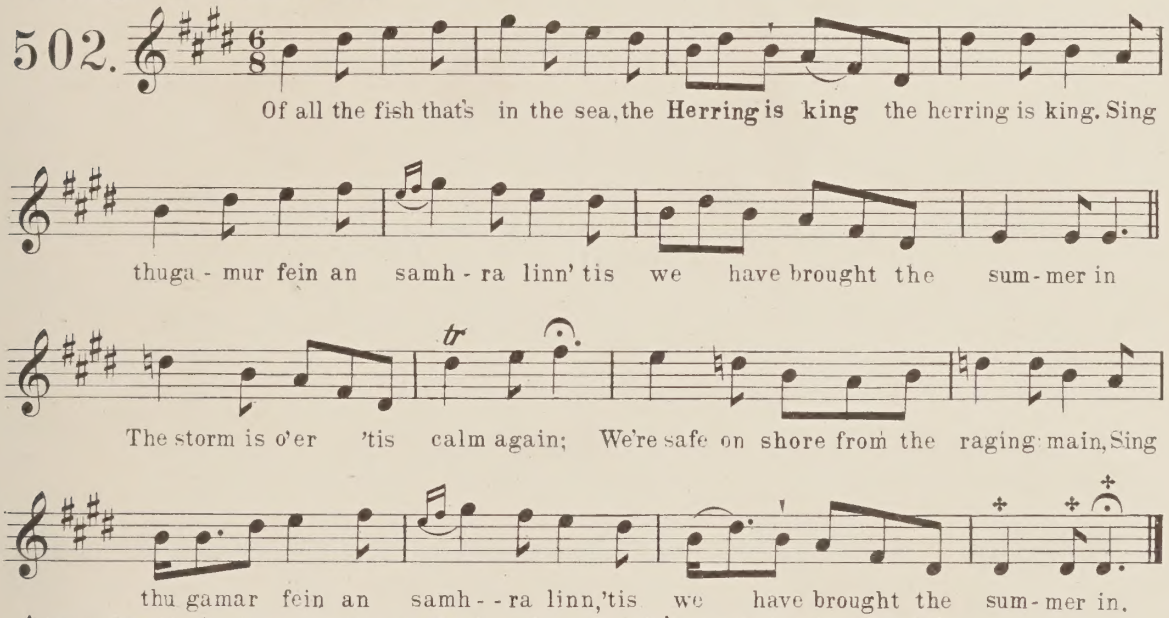
The gamest toast.

501.



We brought the summer with us.

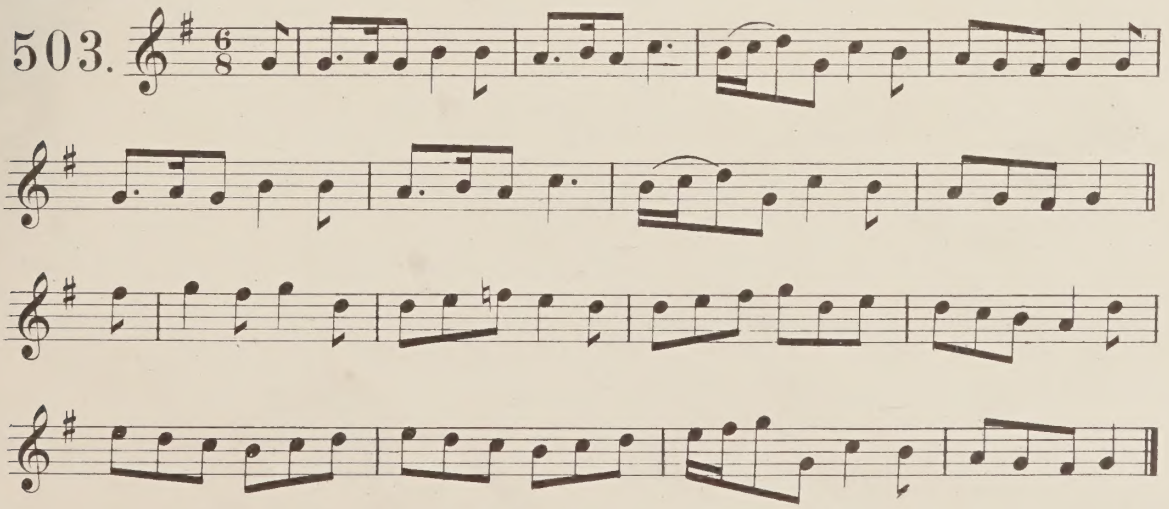
502.



+ Probably E. Another Version in E minor is in Petrie's printed collection. Ed.

Lilibulero.

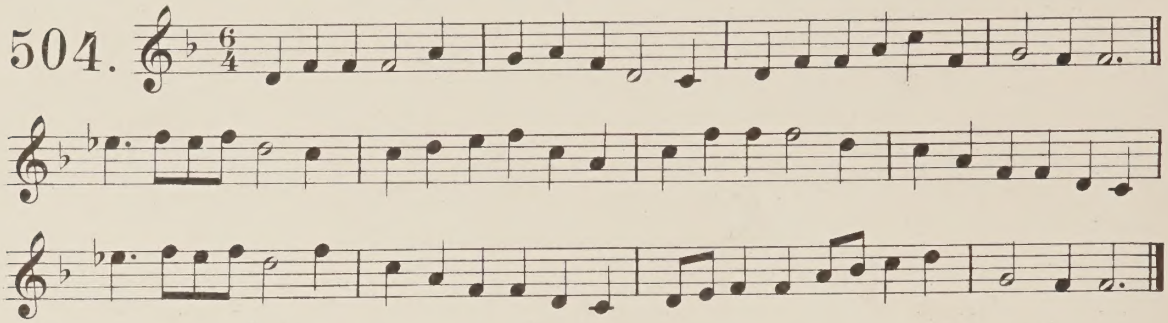
503.



Copyright 1902 by Boosey & Co H.3279

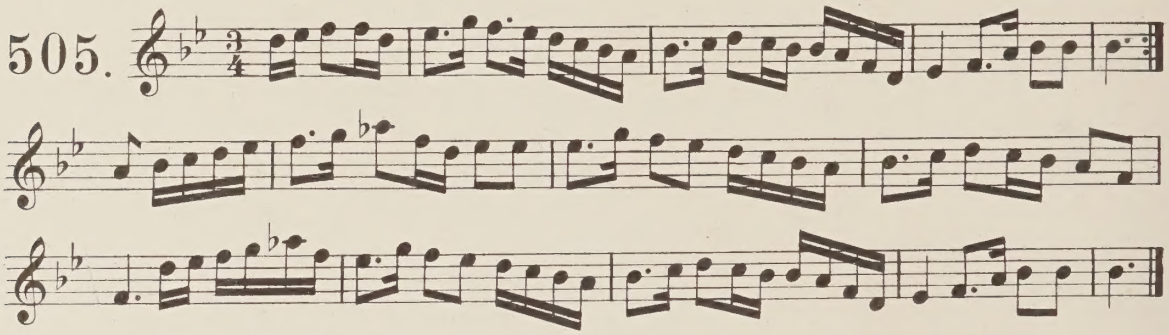
This fine old melody appears in the Dancing Master 4th Edition as "Grey goose Fair," thus: -

504.



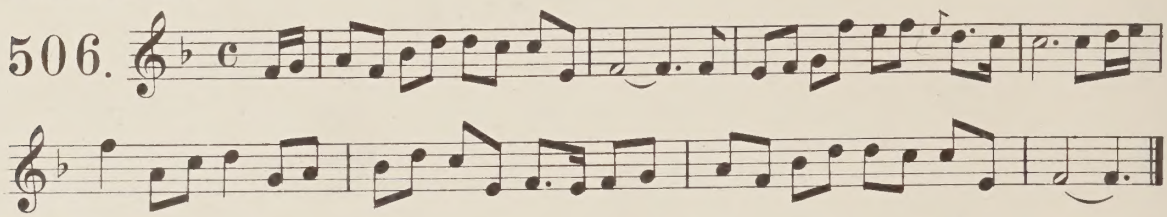
I have travelled France & Germany.

505.



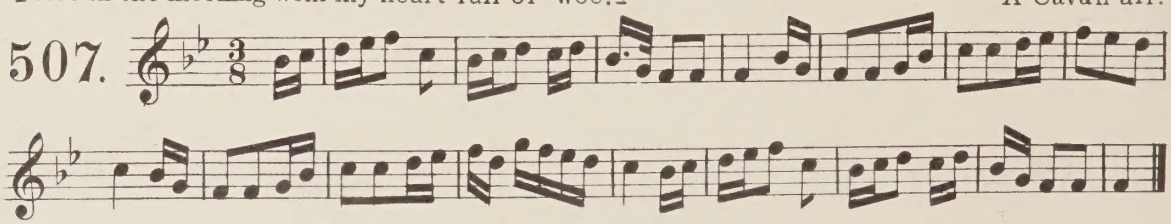
Allan's return.

506.



I rise in the morning with my heart full of woe.- A Cavan air.

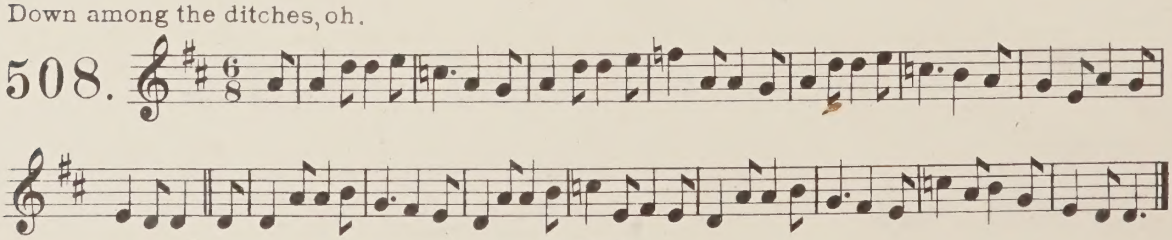
507.



Known also as "Coola Shore." Ed.

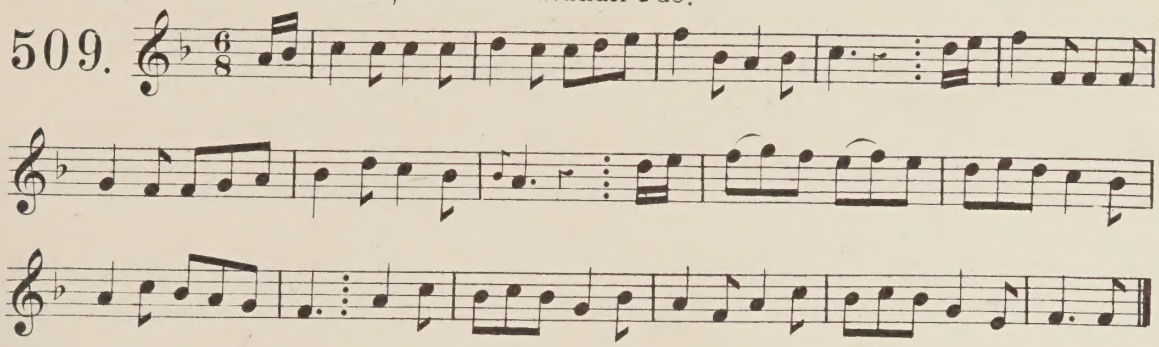
Down among the ditches, oh.

508.



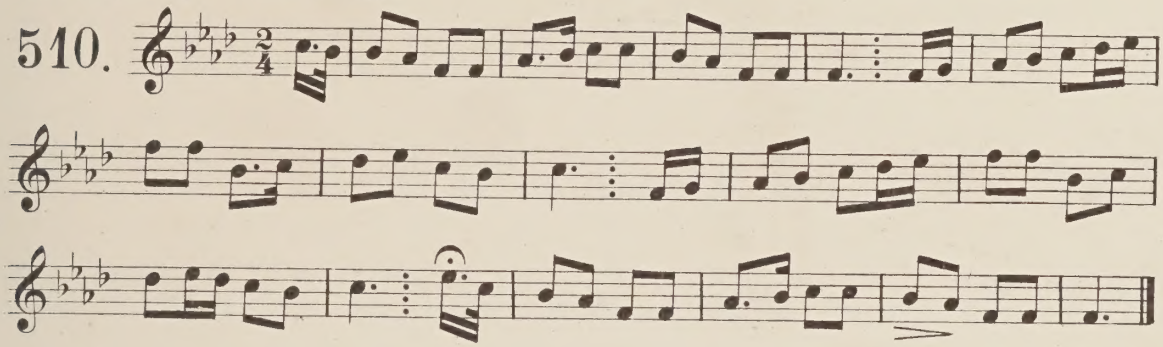
My wife is sick and like to die, oh dear what shall I do.

509.



Rise up young William Reilly.

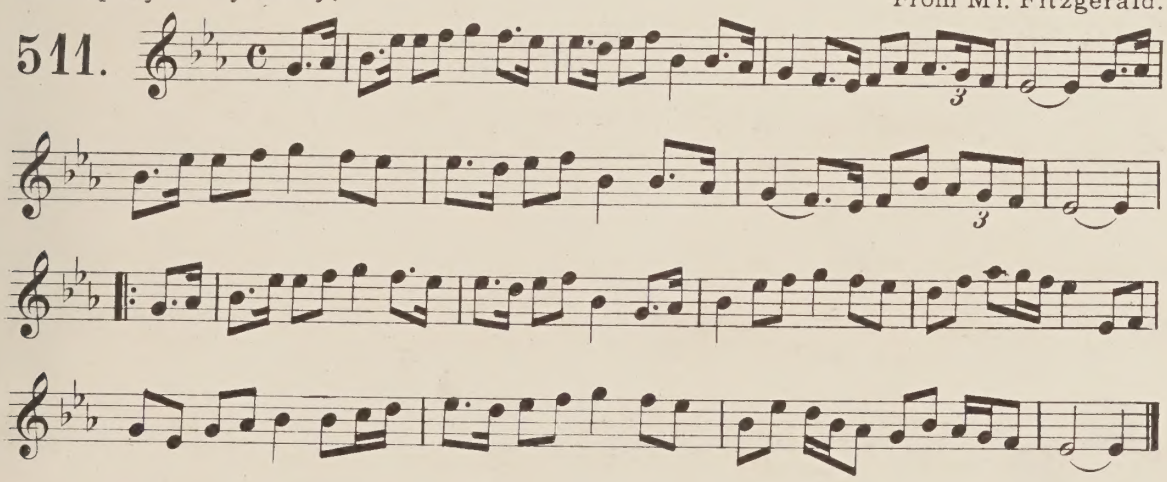
510.



Rise up my lovely Molly.

From Mr. Fitzgerald.

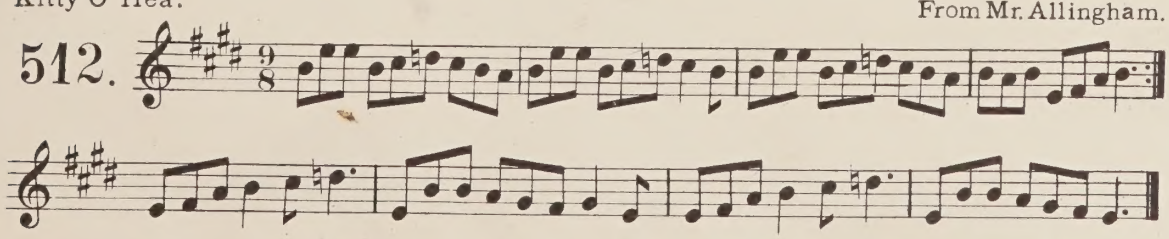
511.



Kitty O' Hea.

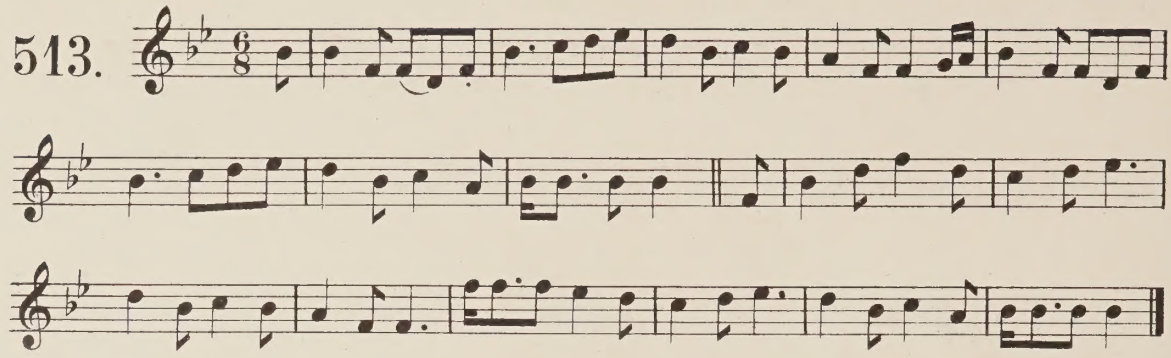
Donegal tune
From Mr. Allingham.

512.



Kitty Magee.

513.

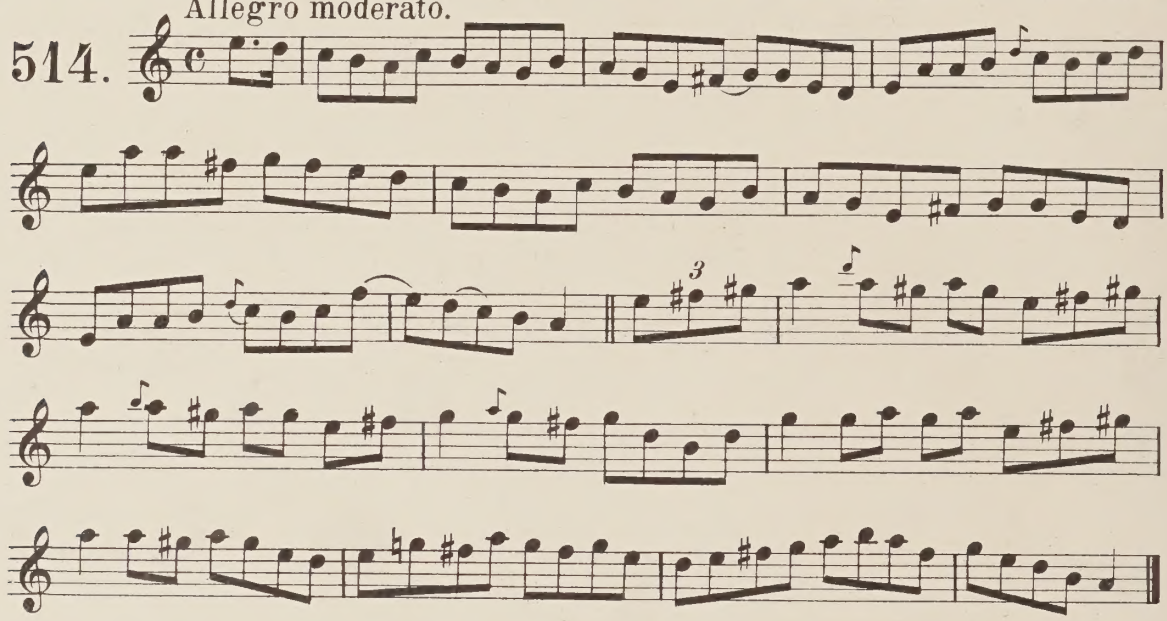


Kitty's wishes.

from Mr MacDowell Dec. 1859.

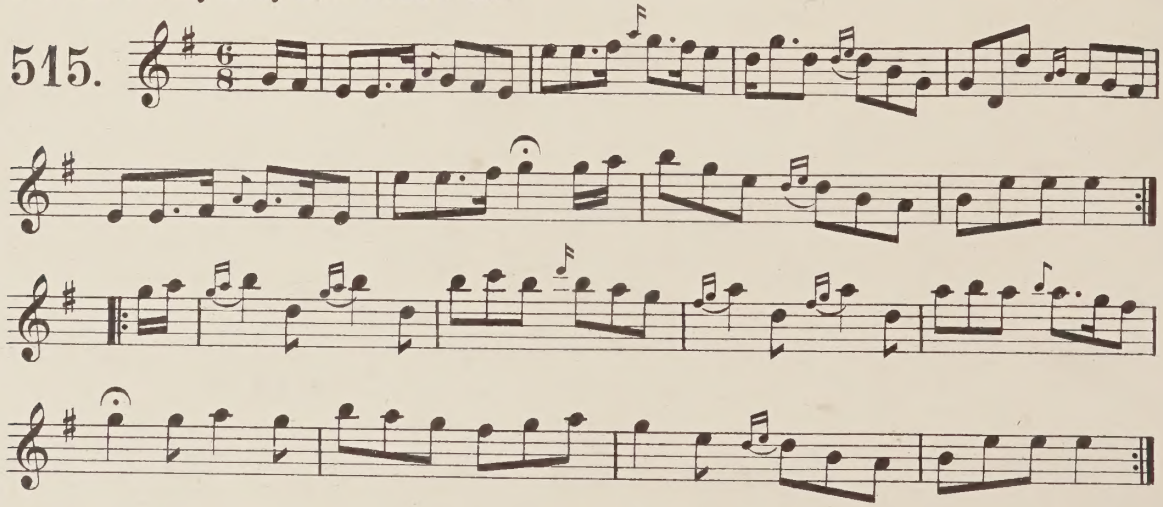
Allegro moderato.

514.



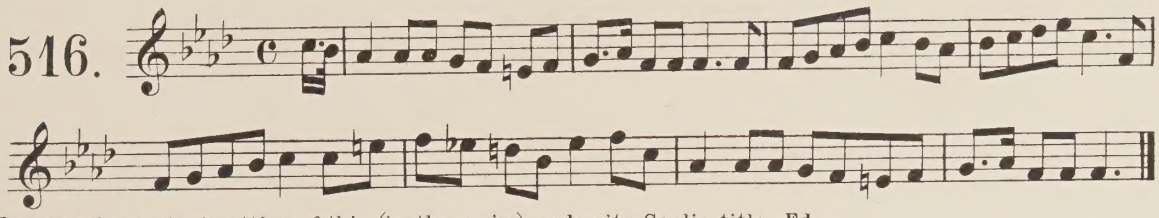
The heart of my Kitty soon turns to me.

515.



Oh my love she was born in the North country wide.

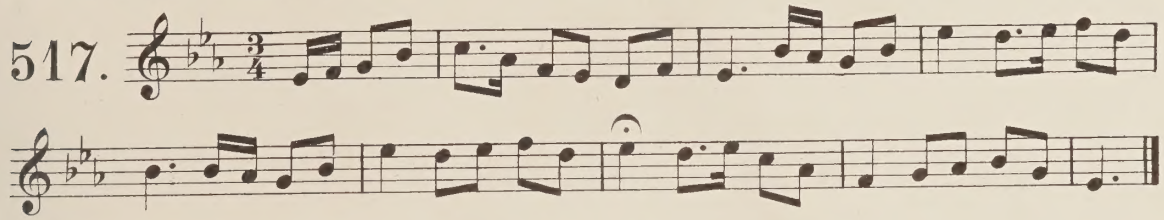
516.



Note. See the variant setting of this (in the major) under its Gaelic title. Ed.

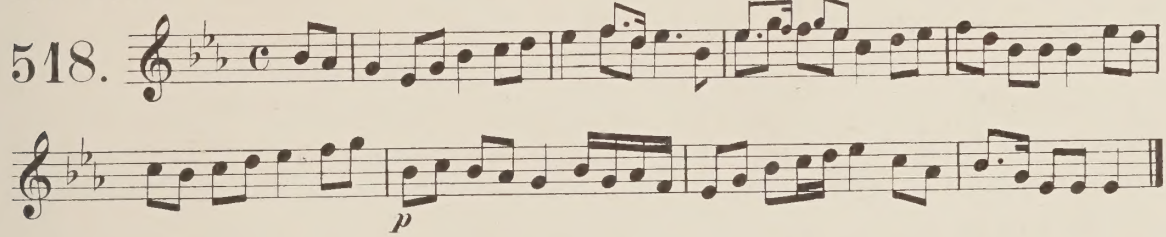
Our sails were unfurled.

517.



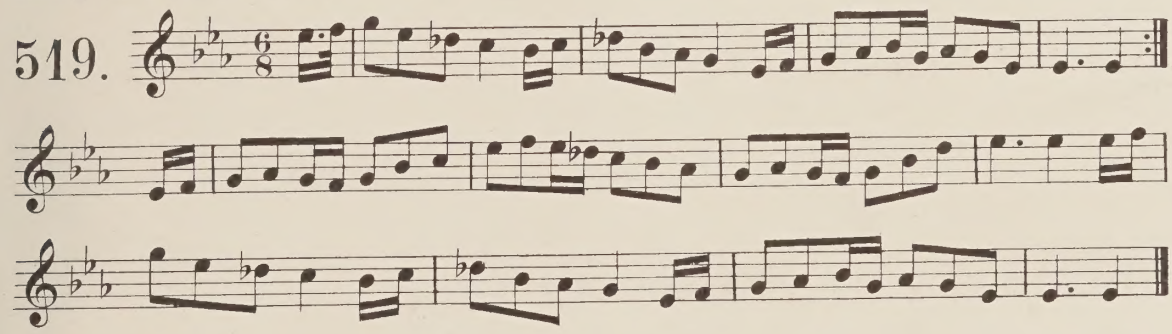
Dear Rose.

518.



Along the Mourne shore.

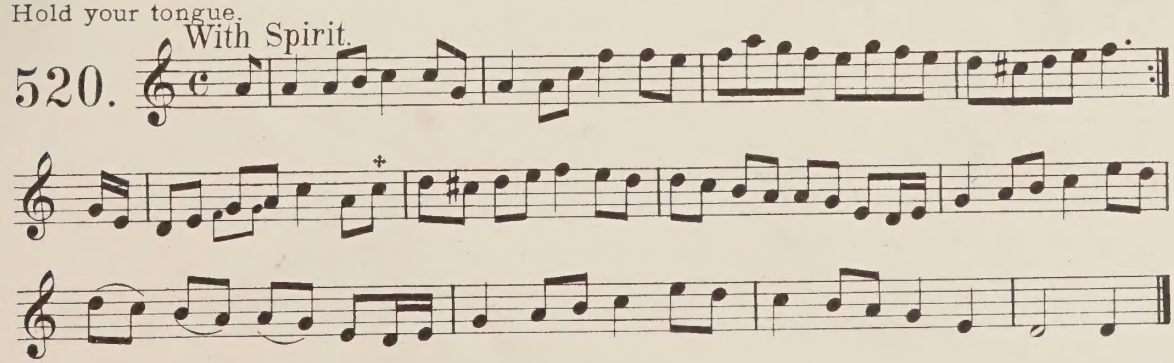
519.



Hold your tongue.

With Spirit.

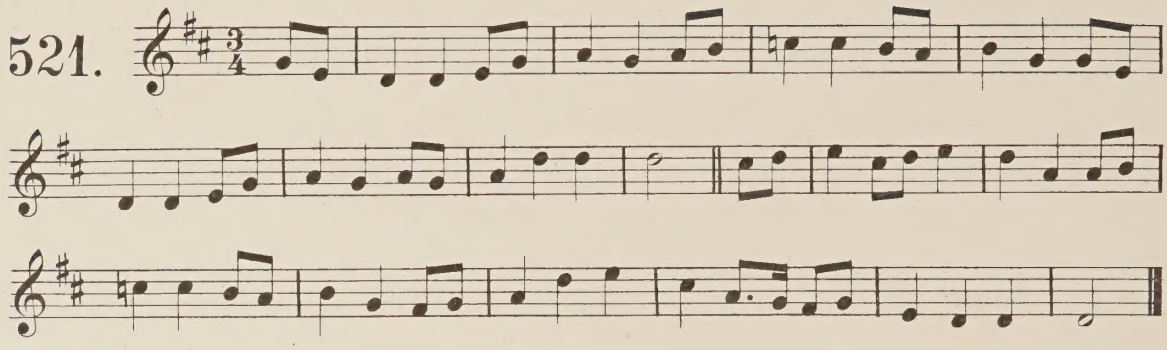
520.



✣ Another version has C♯ here. Ed.

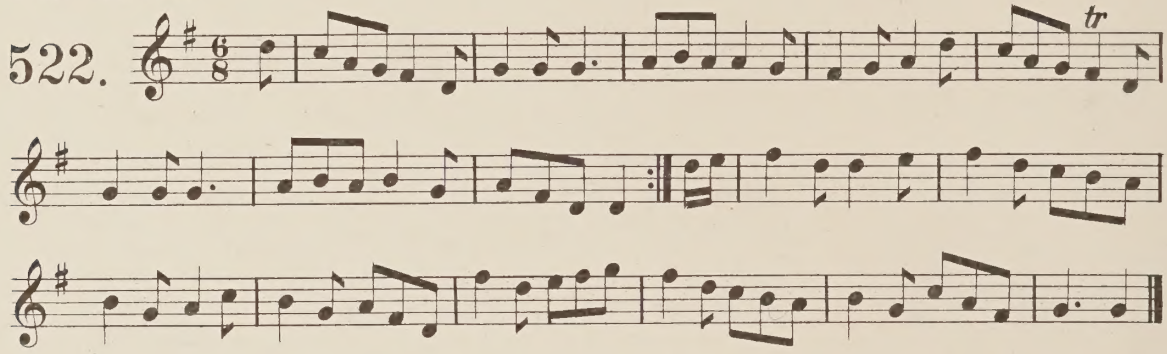
My song I will finish, her name's Miss Jane Innis.

521.



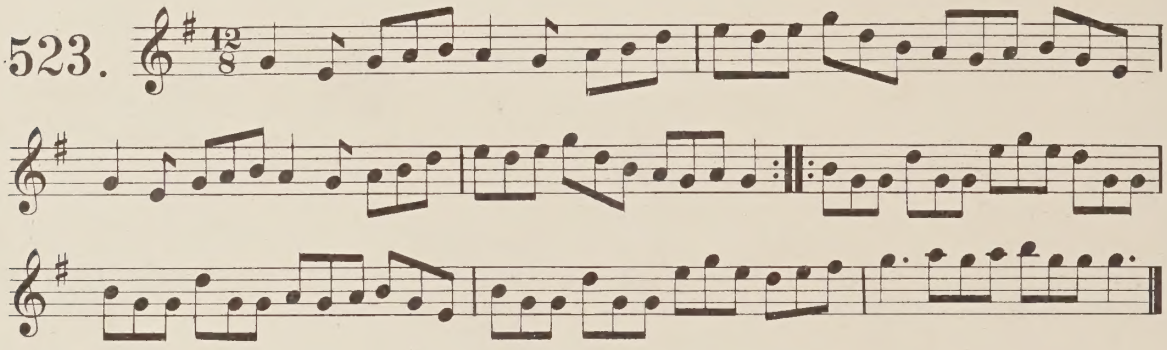
Tatter the road.

522.



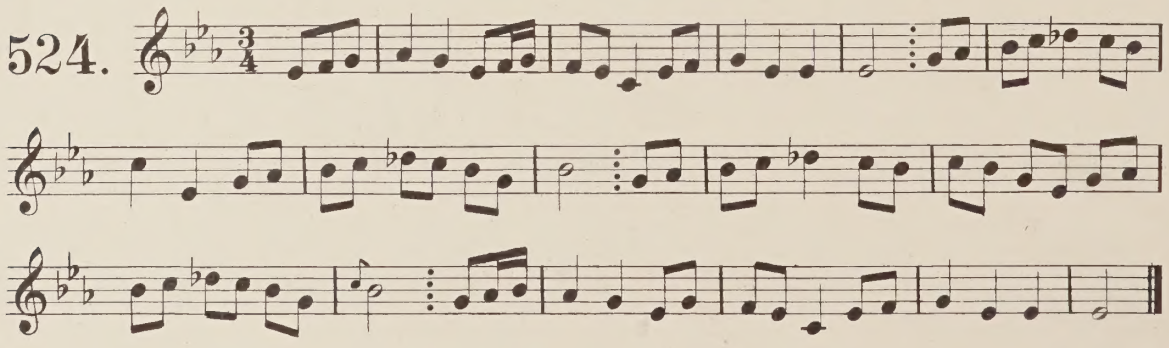
Tear the callies.

523.



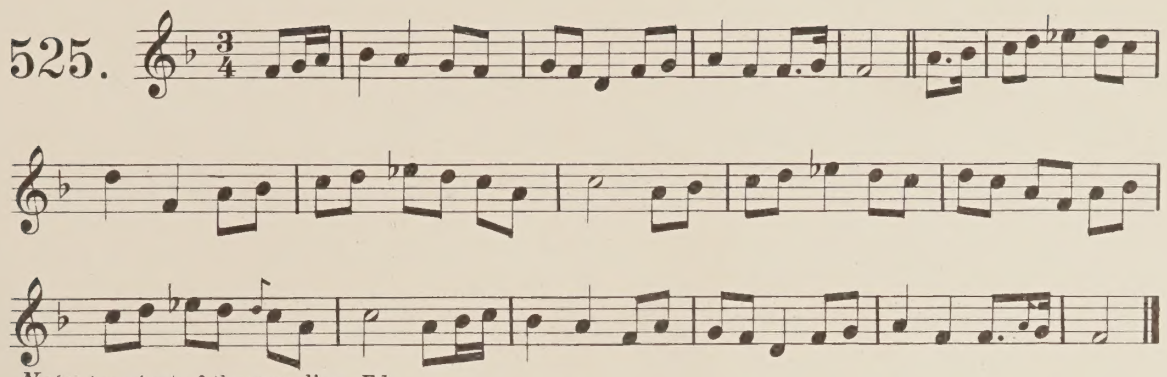
Molly my jewel.

524.



Molly my jewel.

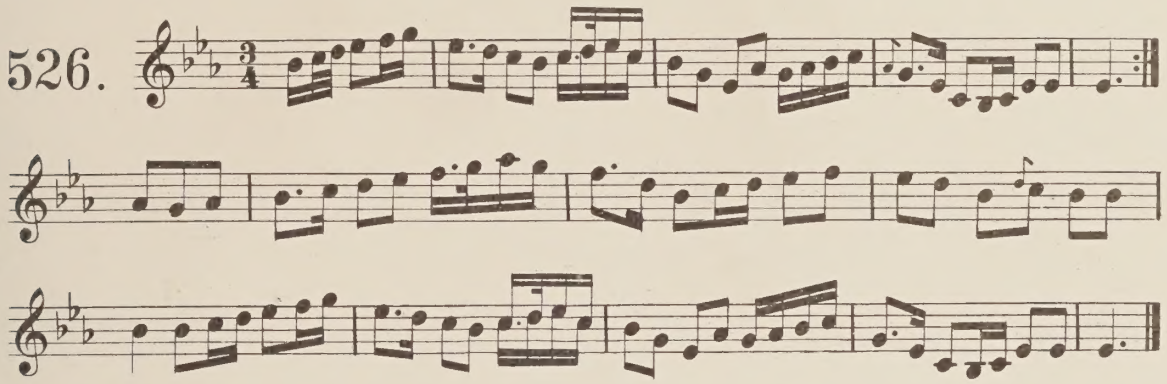
525.



Note. A variant of the preceding. Ed.

I am a rover.

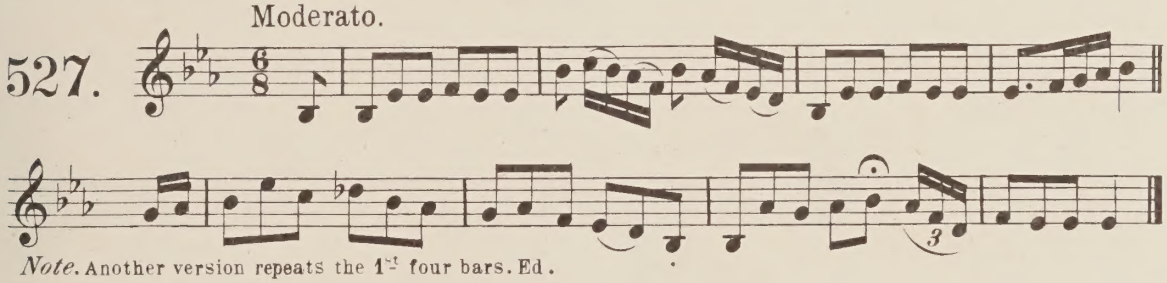
526.



An old man he courted me, will you love, can you love;
An old man he courted me, take me as I am.

Moderato.

527.



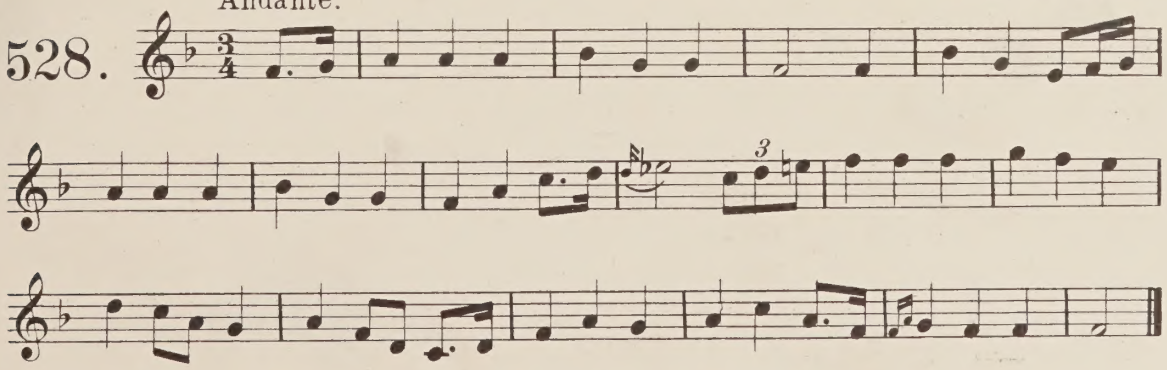
Note. Another version repeats the 1st four bars. Ed.

An old man he courted me.

from Mr Joyce.

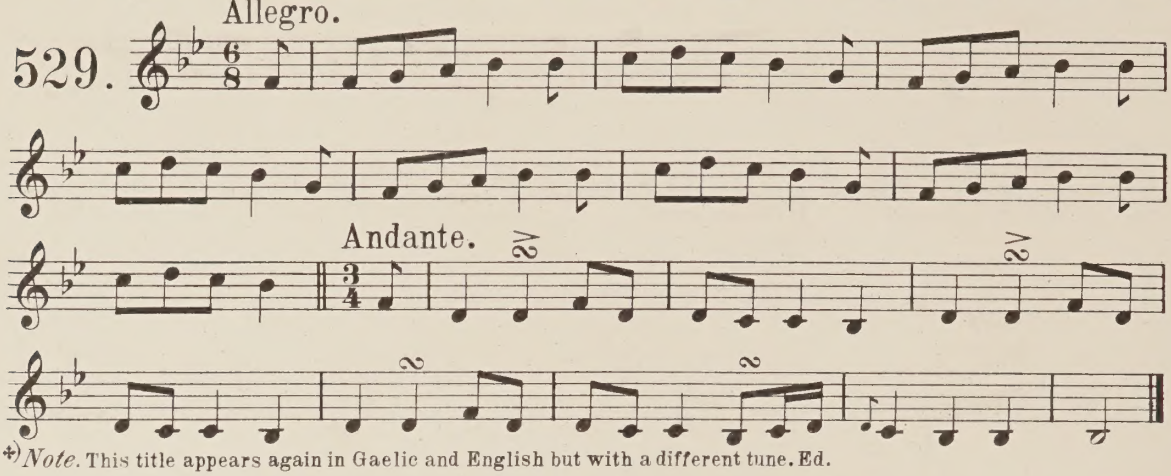
Andante.

528.



The young wife and her old husband - Dialogue. Cº of Monaghan Air. Byrne Hooper. April 6.42.

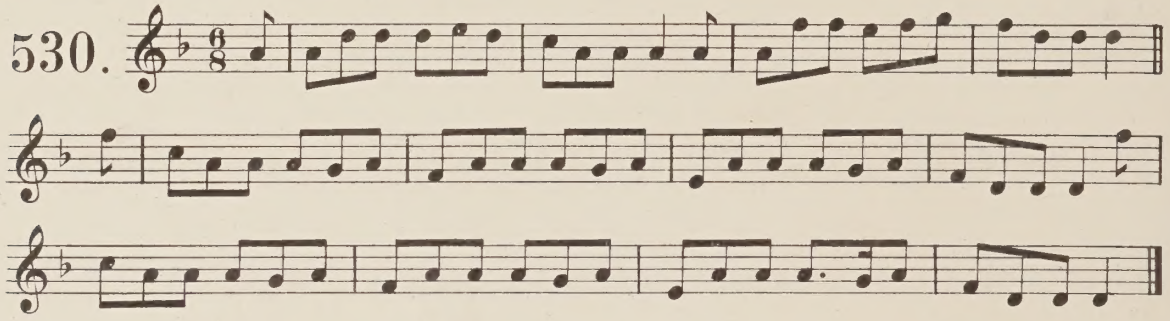
529. Allegro.



+) *Note.* This title appears again in Gaelic and English but with a different tune. Ed.

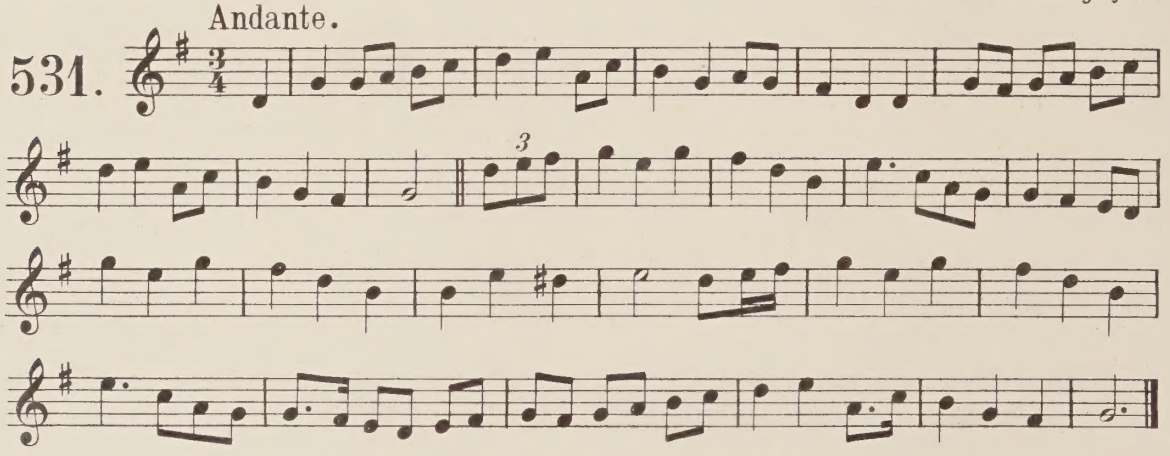
Oh what shall I do with this silly old man.

530.



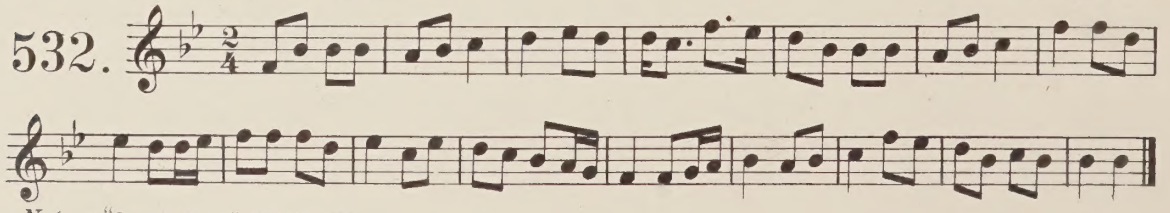
Ne'er wed an old man. Cº Limerick. Mr. Joyce.

531. Andante.



How do you like her for your wife. From Mr. Joyce.

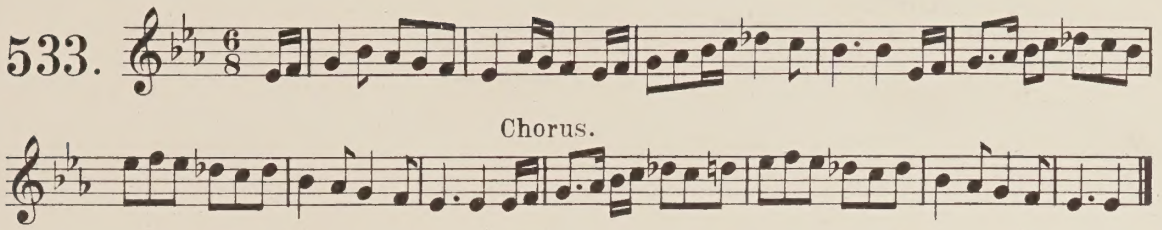
532.



Note. cf "Cousin Frog" Nº 647. Ed.

On a long long summer's day. From Mrs Close.

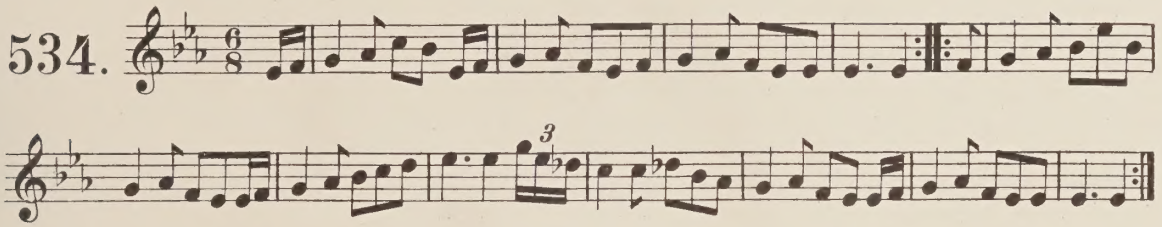
533.



Chorus.

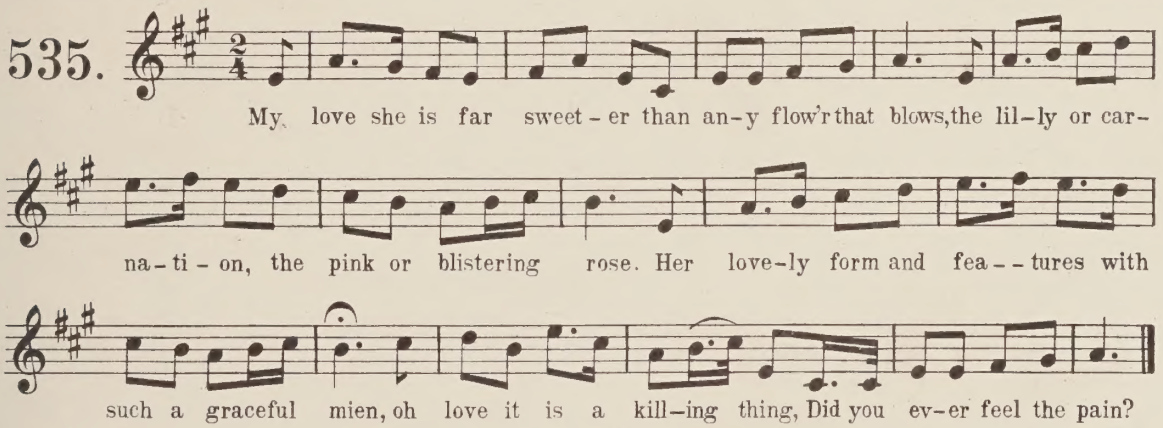
My store is short and my journey is long.

534.



'Oh were I king of Ireland". From Mrs. Close.

535.

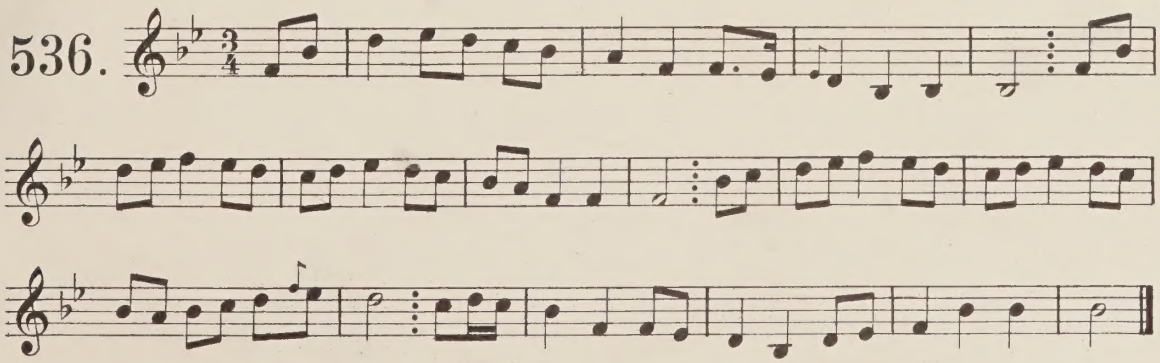


But, be it so, or be it not,
Or be it but a chance,
The very first time I saw my love,
She struck me in a trance.

Her ruby lips and sparkling eyes
They so bewitched me,
Oh were I king of Ireland
Queen of it she should be.

I'll be a good boy and do so no more. From the county of Cavan.

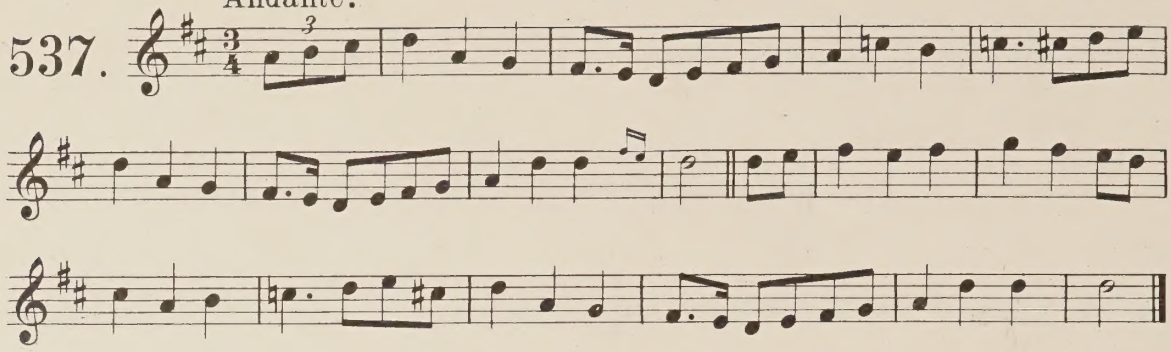
536.



The good boy. From P. Carew's M S S.

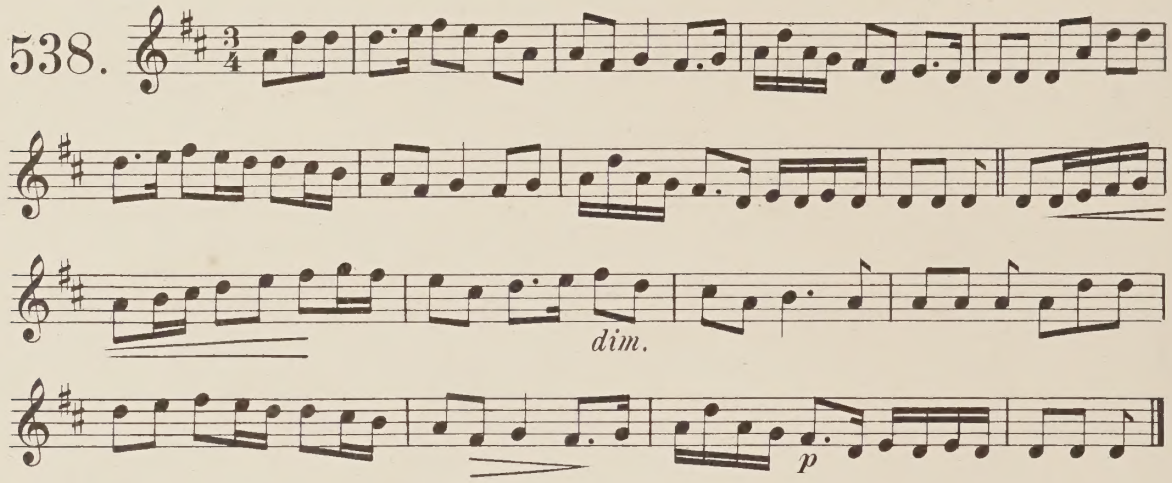
Andante.

537.



The fair girl.

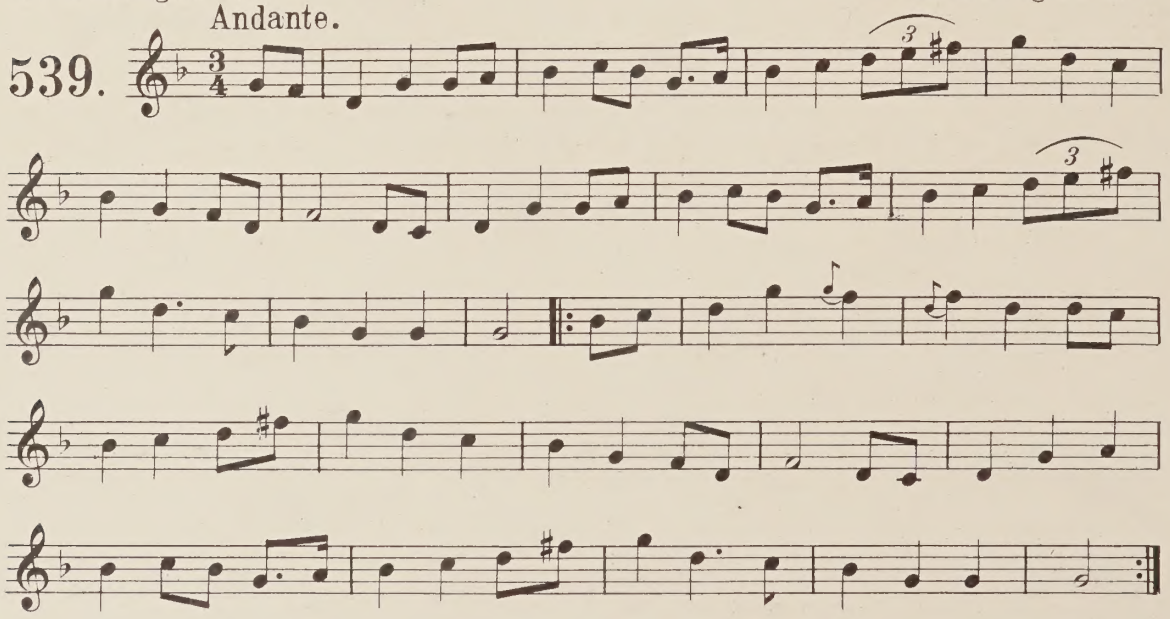
538.



The Blessington maid. From Mr. Pigot's M S.

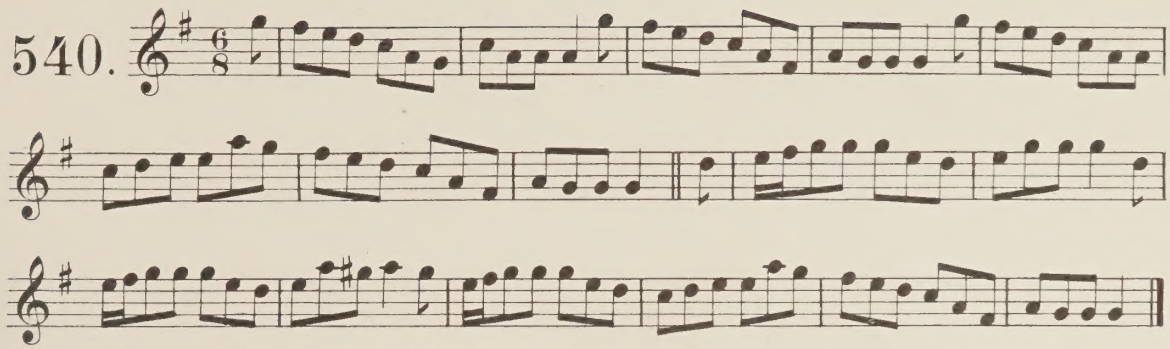
Andante.

539.



The girl I love. From P. Carew's M S S.

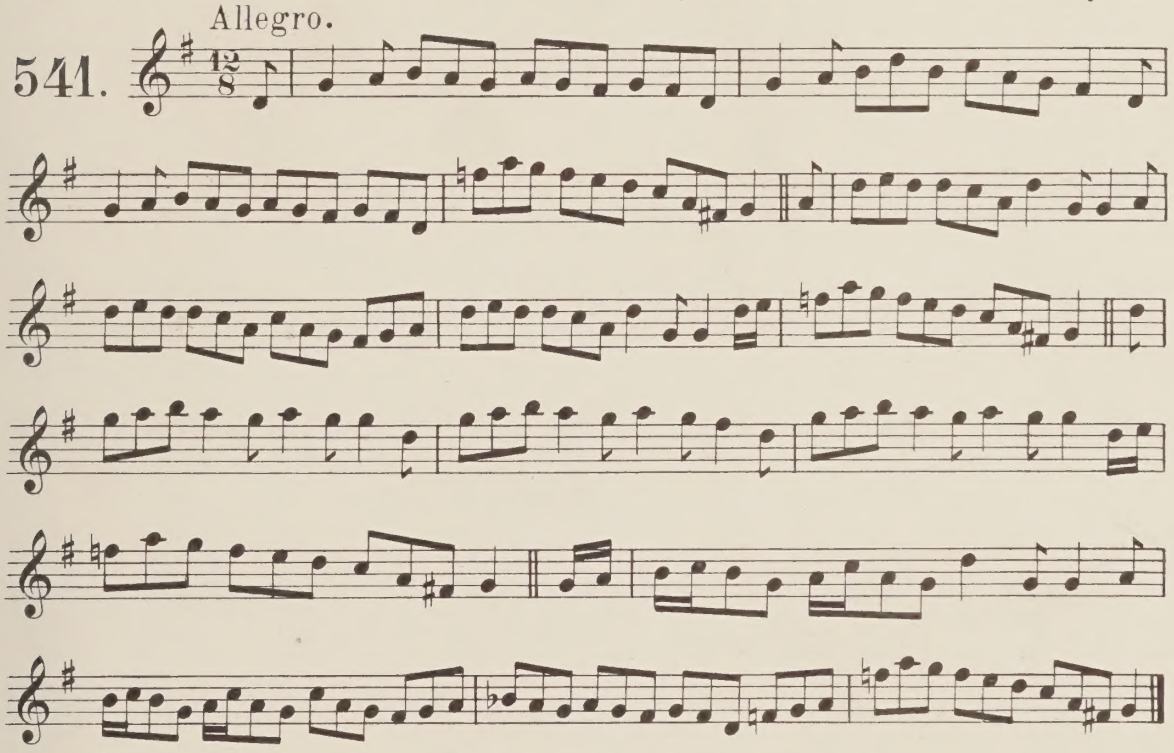
540.



Note. Petrie marks this "bad set." See № 949 and compare with № 959 Ed.

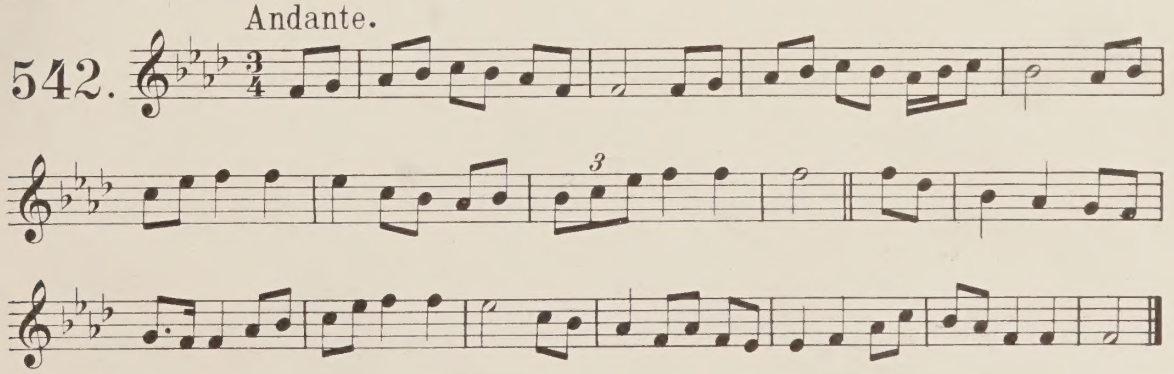
The wearied lad. Set by Lord Rosmore from P. Coneely 1843.

541. Allegro.



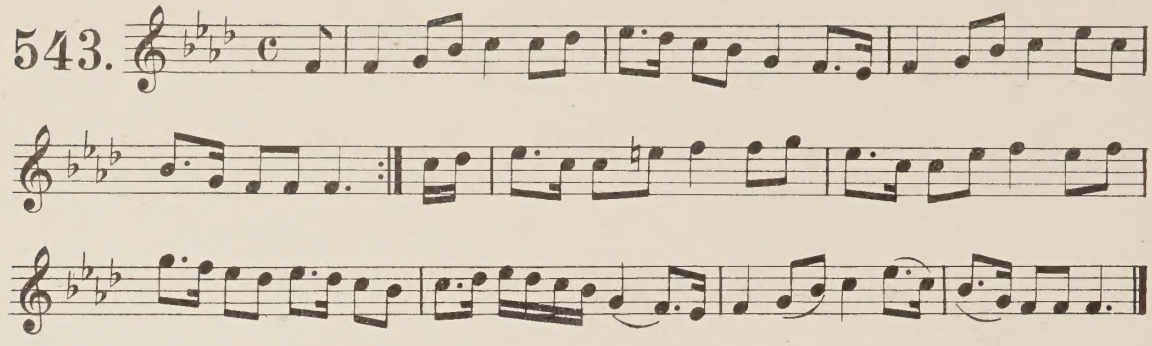
"I love a woman." or "The dwarf of the glens." from Mr. Pigot's M S.

542. Andante.



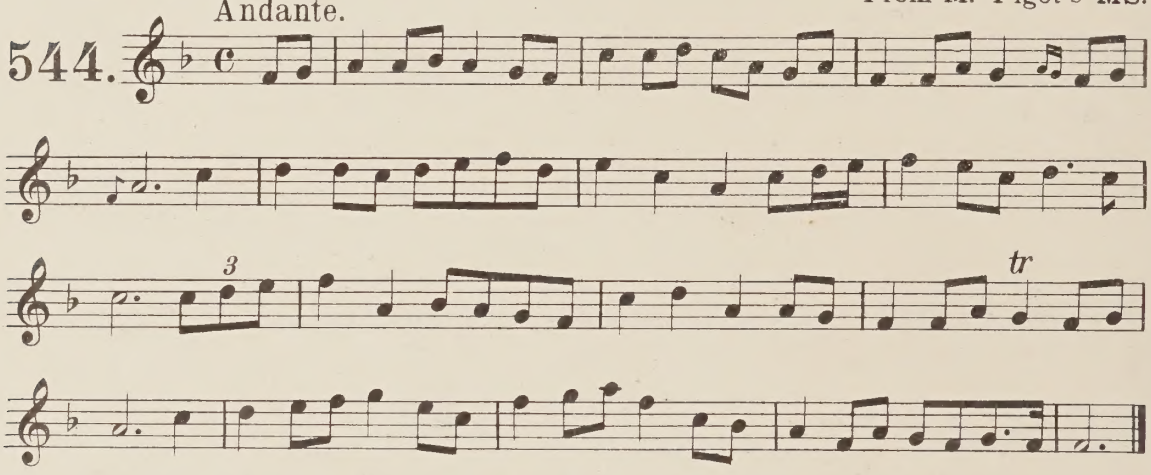
The rushy glen. From Mr Pigot's MS.

543.



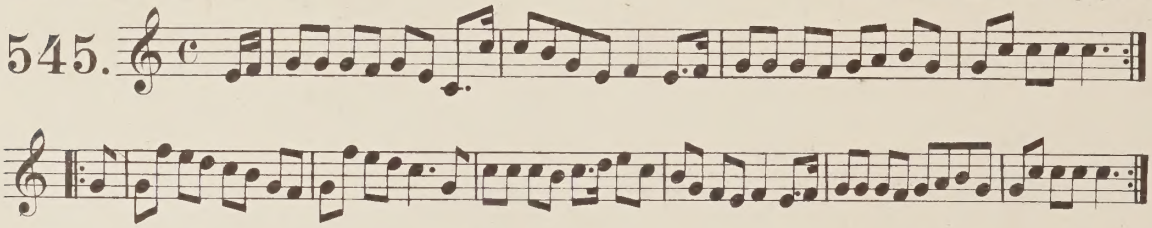
The fairy troop. From Mr Pigot's MS.

544. Andante.



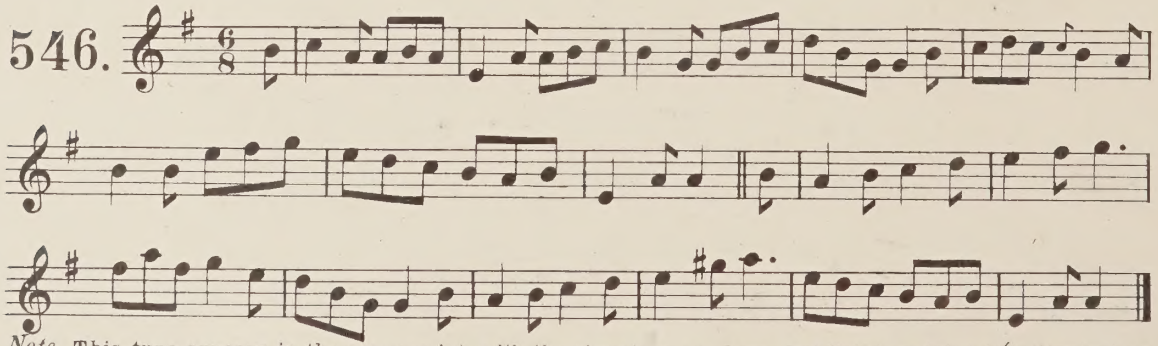
The old Astrologer. From Mr Patrick Joyce.

545.



The Gobby O.

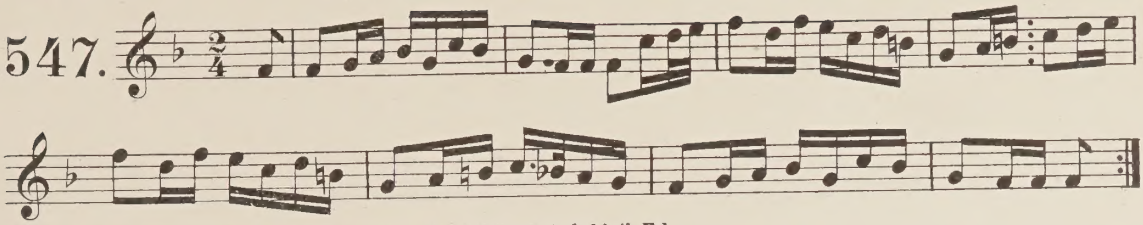
546.



Note. This tune appears in the manuscript with the signature as above, but Petrie printed it (in "Ancient music of Ireland") without the sharp. Ed.

The Enniskilling Dragoon. From P. Carew's MSS.

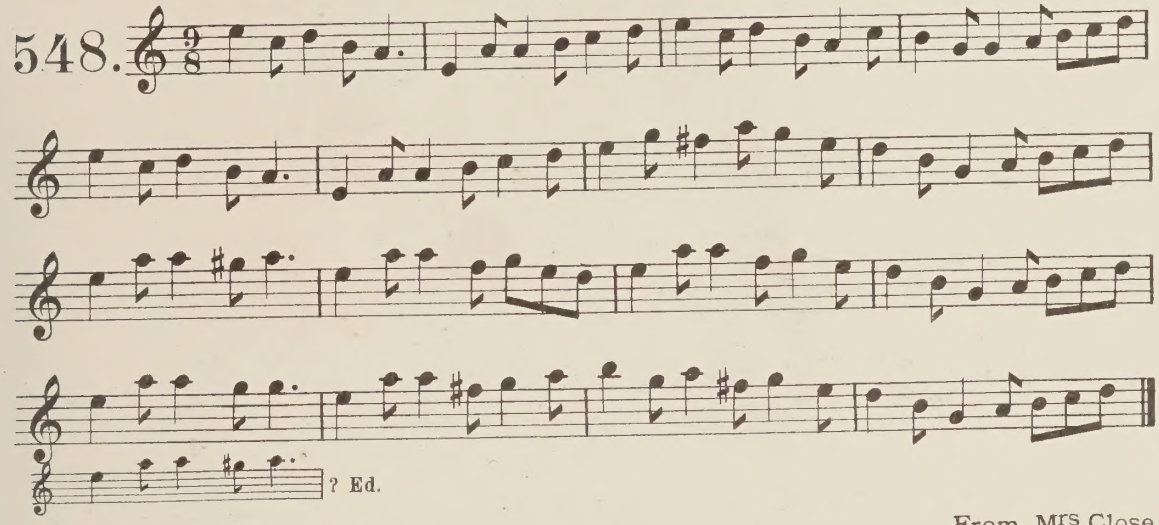
547.



Note. This tune appears to be a variant of "Skillet dubh." Ed.

The rocky road.

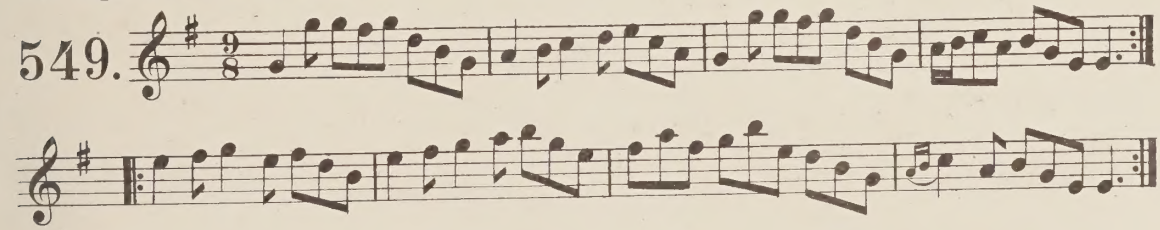
548.



? Ed.

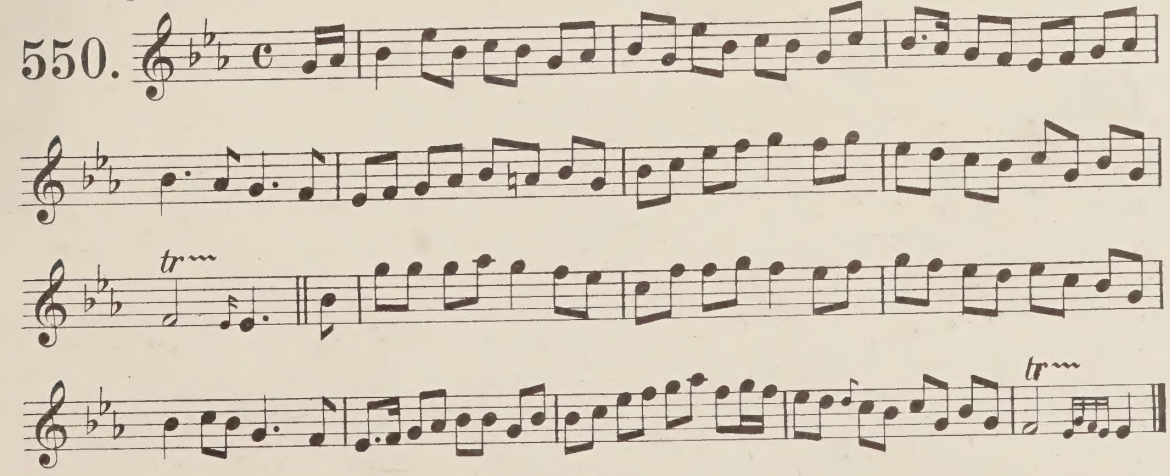
The high road to Kilkenny. From Mrs Close.

549.



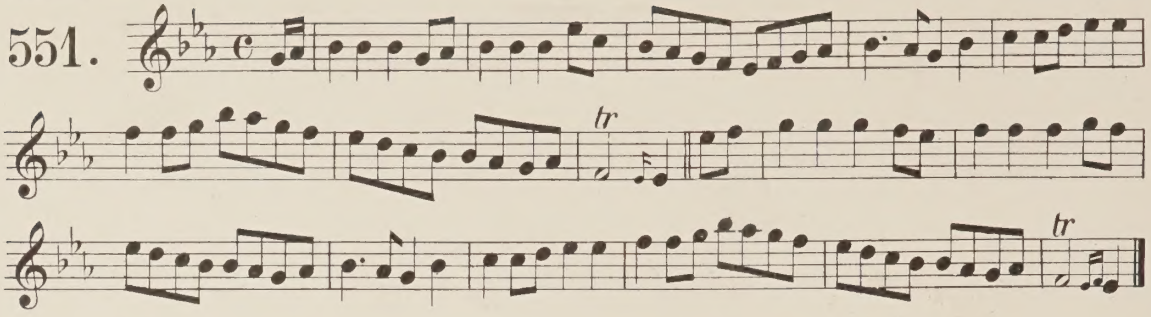
The song of Una. Very ancient.

550.



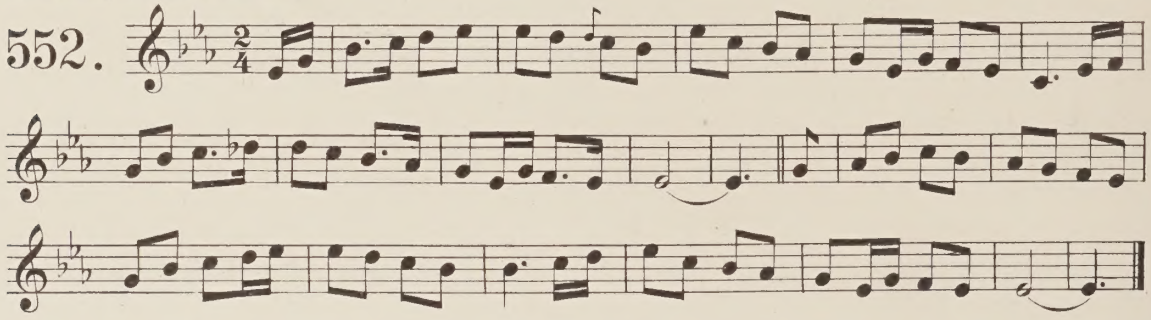
Second set. From old M S. given me by J. Hardiman.

551.



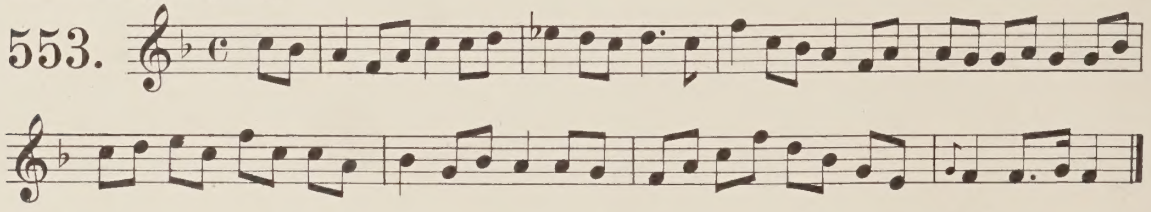
The song of the streams.

552.



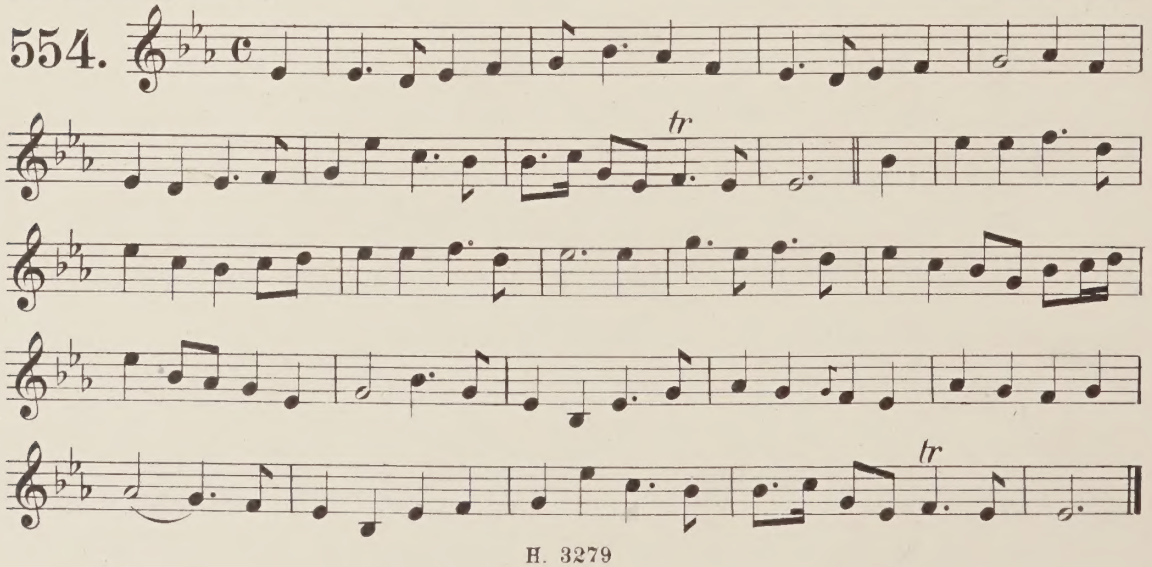
The first day of spring. From Mr Joyce.

553.



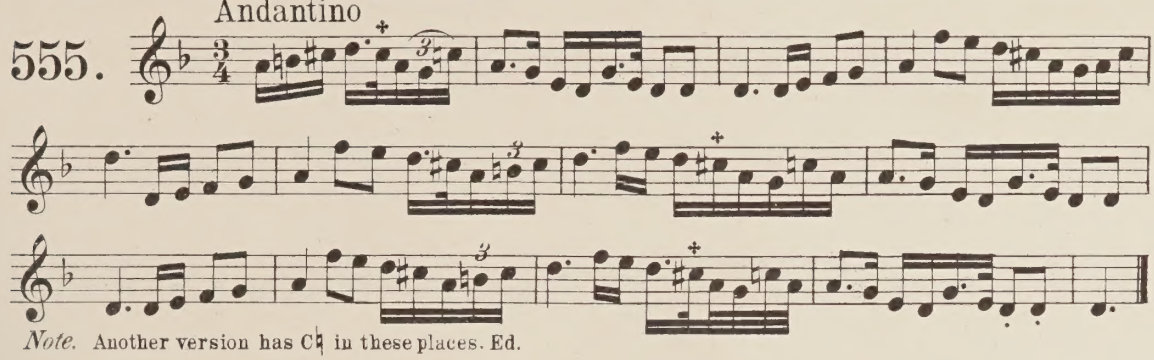
The Harmony of May. From Miss Ross.

554.



The summer is come and the grass is green. Mr Joyce from Michael Hennesy, Kilfinnane.

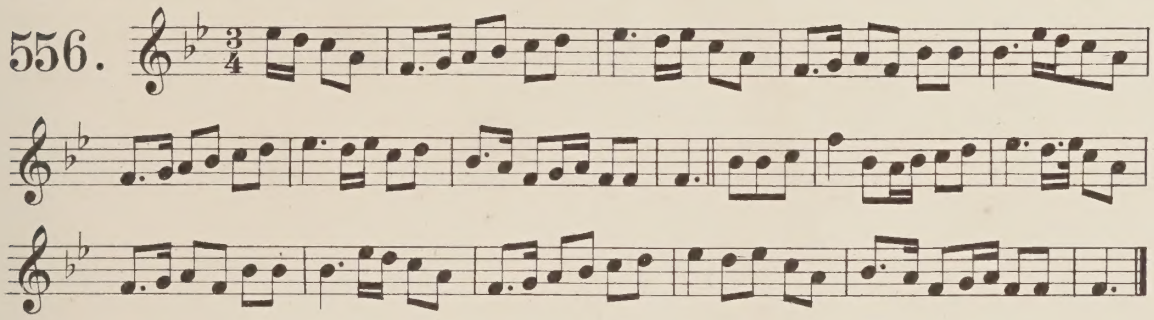
555. Andantino



Note. Another version has C♮ in these places. Ed.

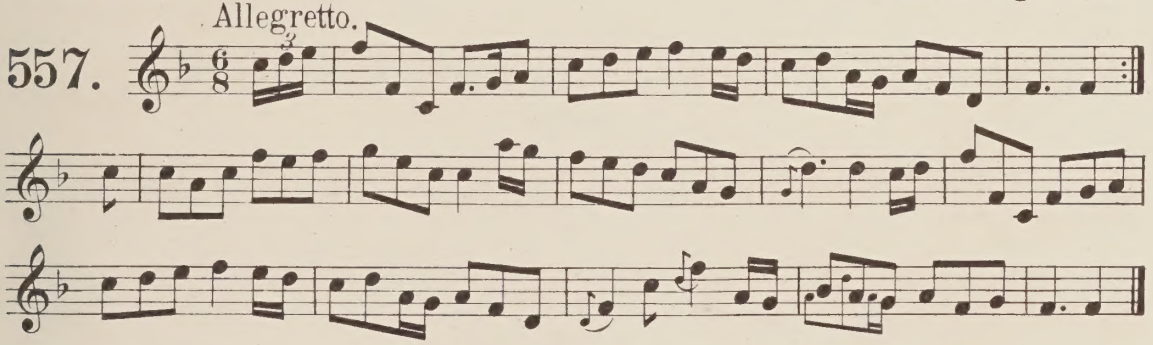
The Praises of Downhill.

556.



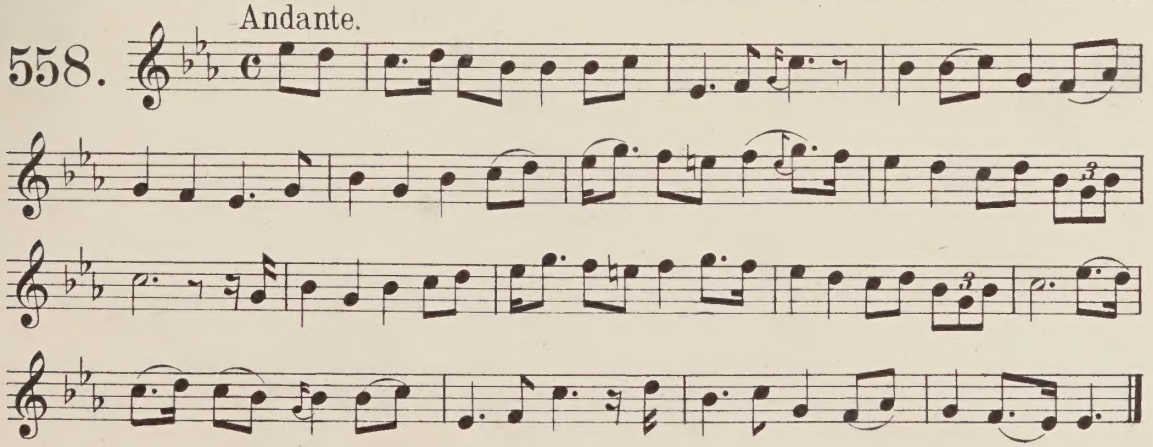
The downhill of Life. From Mr Pigot's M S.

557. Allegretto.



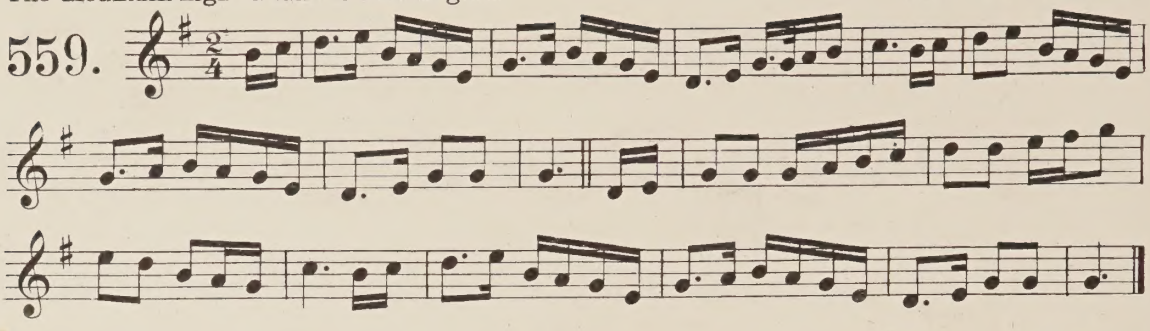
The Belfast Mountain. From Mr P. Mac Dowell R. A. March 59.

558. Andante.



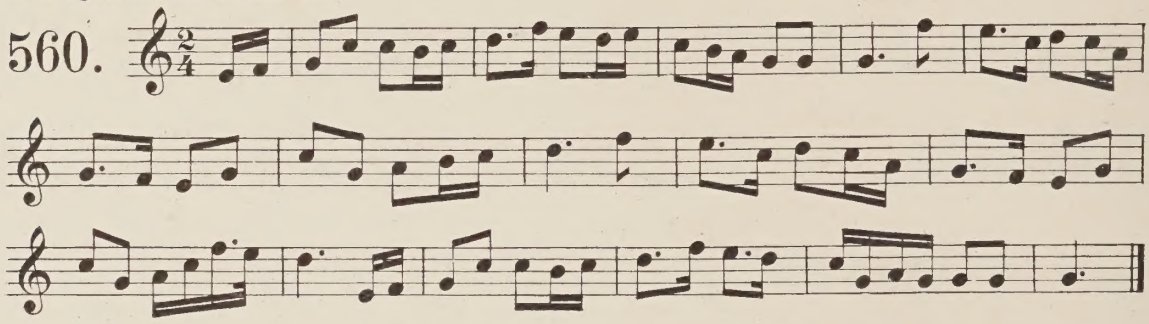
The Mountain high - a tune of Bonds glen. Parish of Camber.

559.



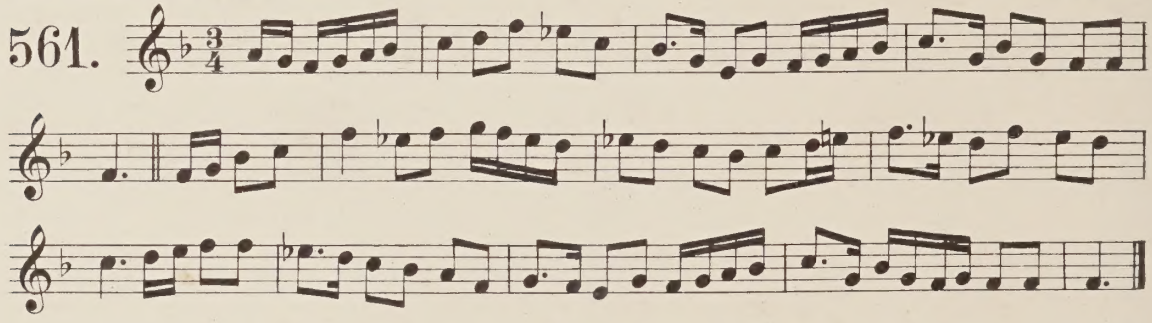
The top of Sweet Dunmul.

560.



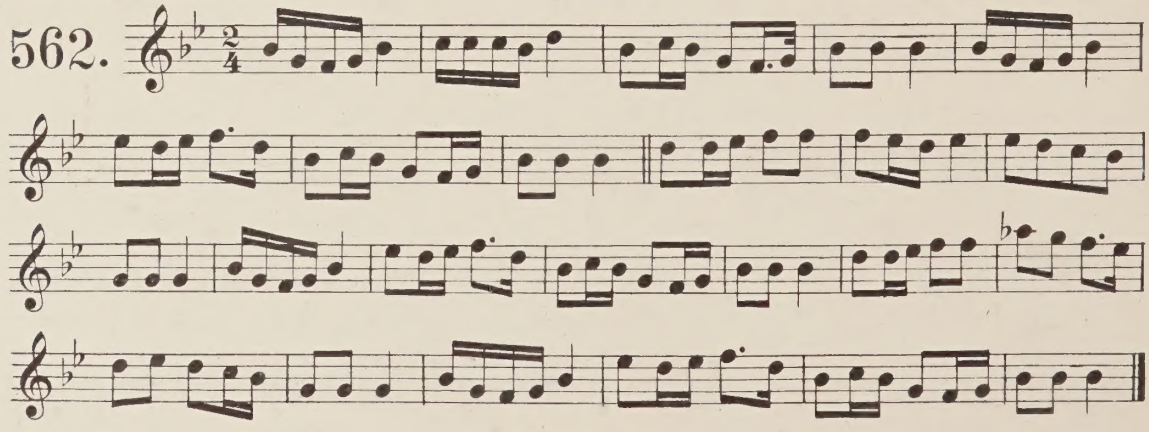
The borders of sweet Coole Hill. A. Cavan air.

561.



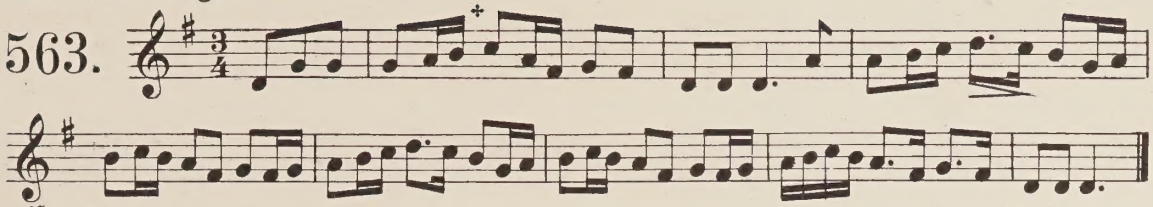
The Hill without grass. From Teige Mac Mahon.

562.



The forlorn virgin.

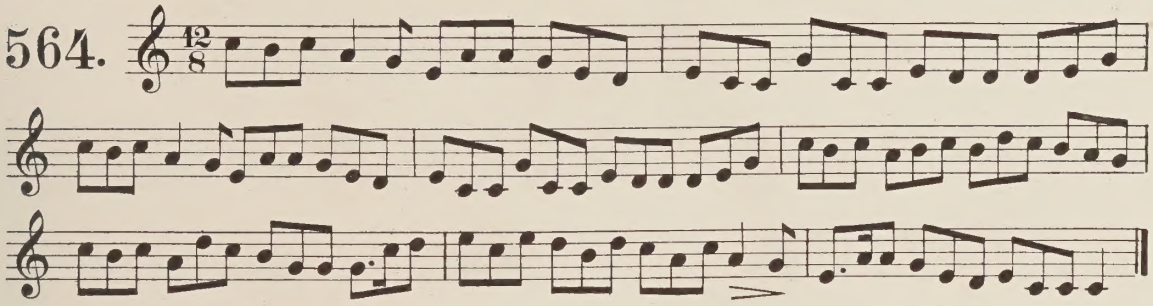
563.



+ *Note.* The MS. has pencil bar-lines as well beginning here. Ed.

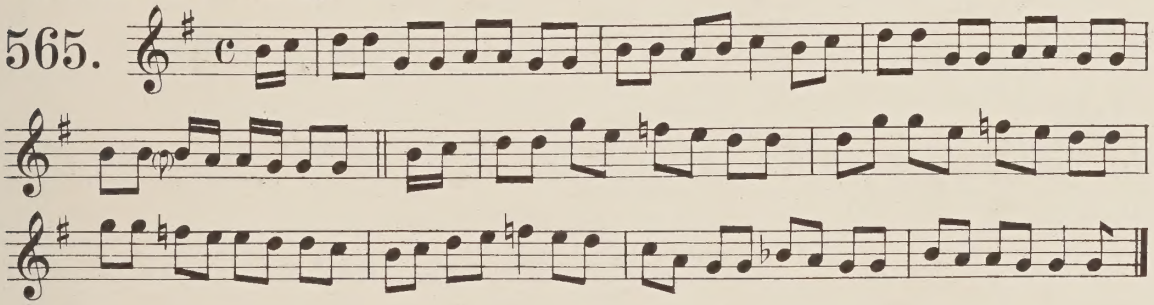
The night of the fun.

564.



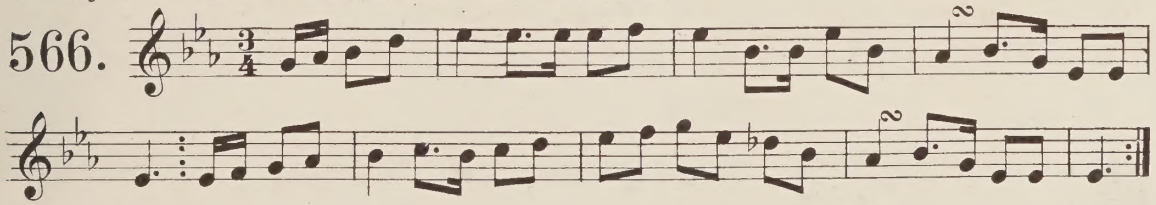
The Connemara Wedding.

565.



The rejoicement of the Fian Ladies - an Ossianic air.

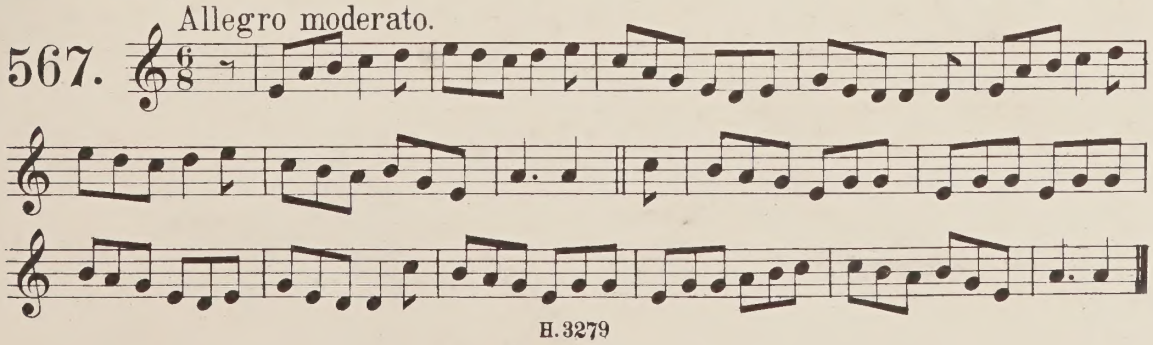
566.



The Lobster pot. From F. Keane.

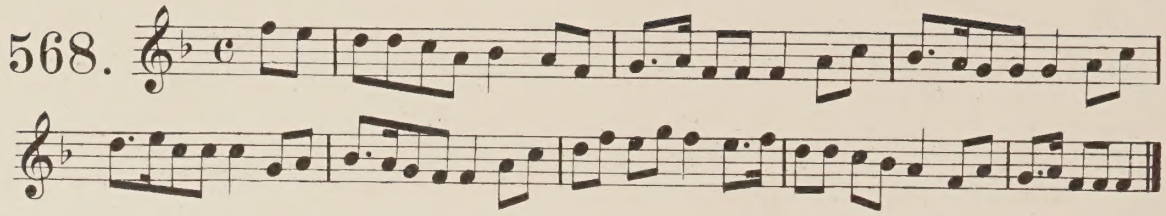
Allegro moderato.

567.



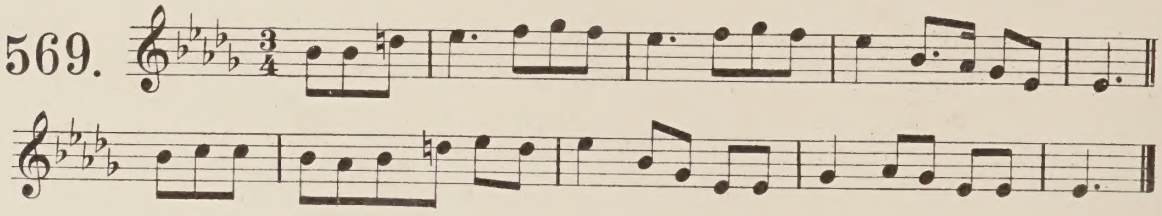
The ship of Patrick Lynch.

568.



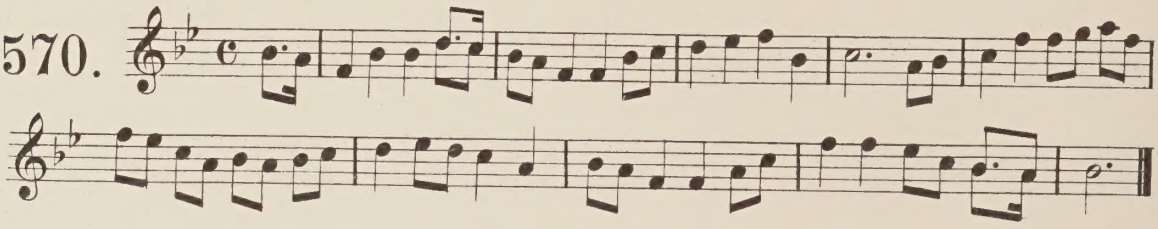
The seas are deep.

569.



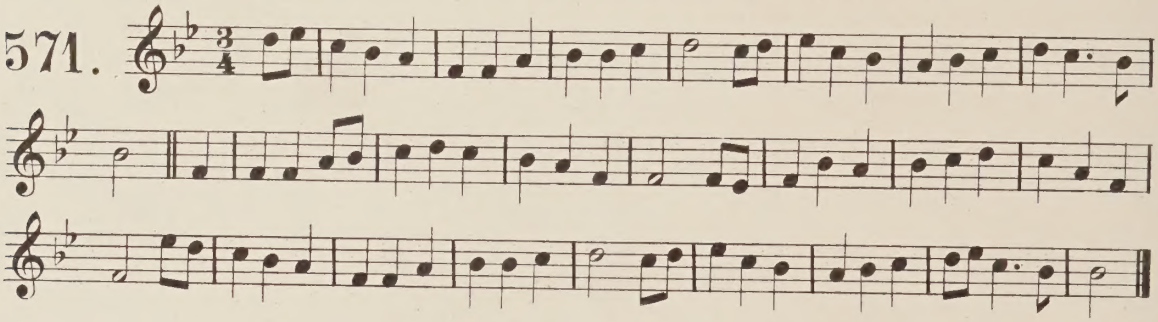
The dangers of the sea.

570.



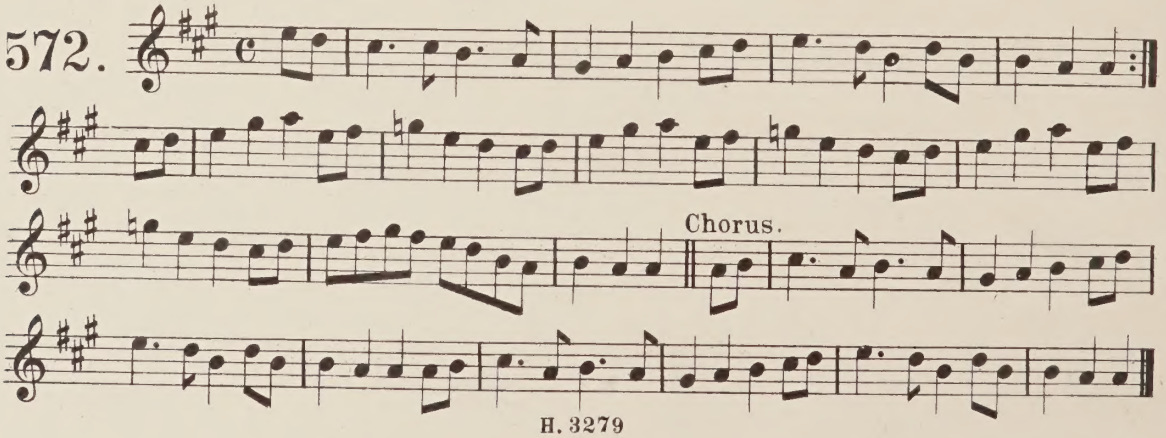
The foundering of the boat, in Lough Derag, Sunday the 12th of July 1795.

571.



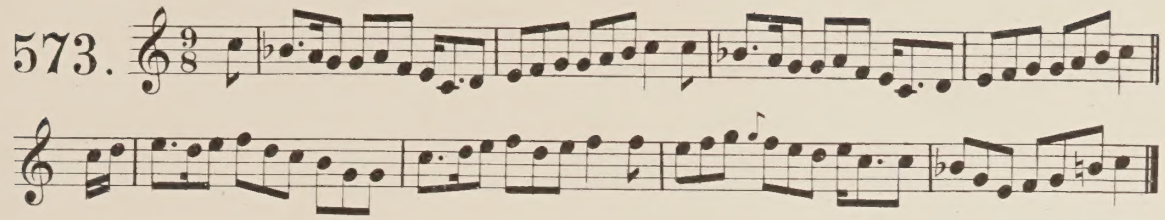
The praises of Rathfriland.

572.



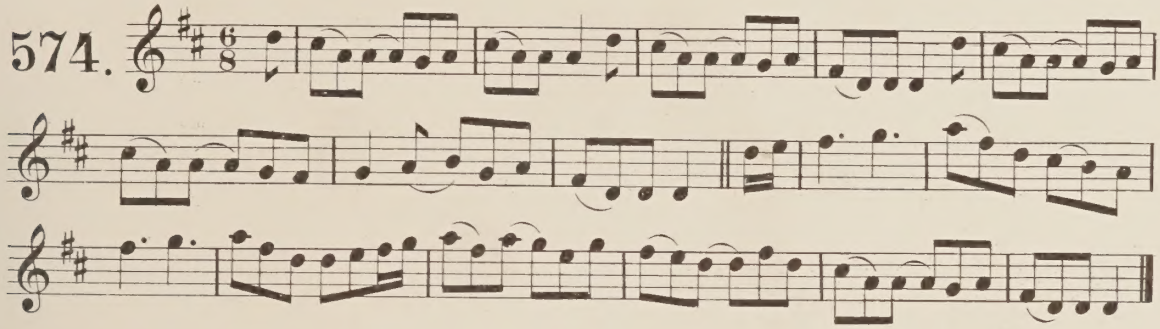
The groves of Blackpool, or the Cove of Cork.

573.



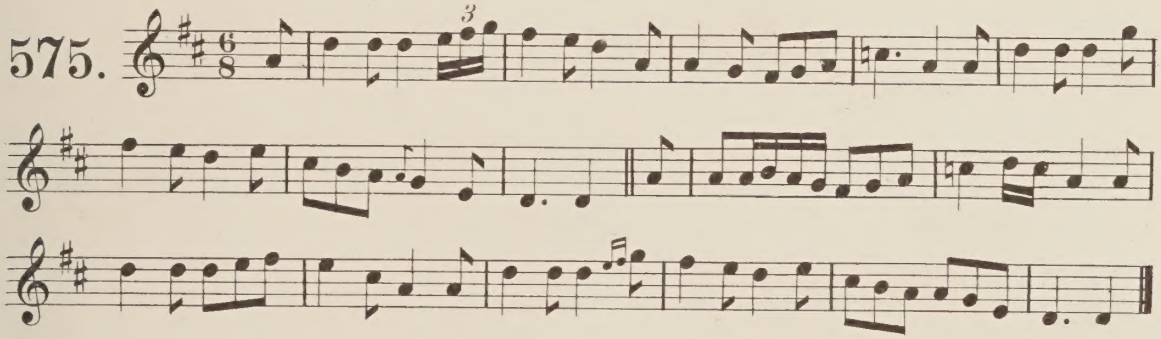
The Black joke, as in an old Kerry MS. From Father Walsh.

574.



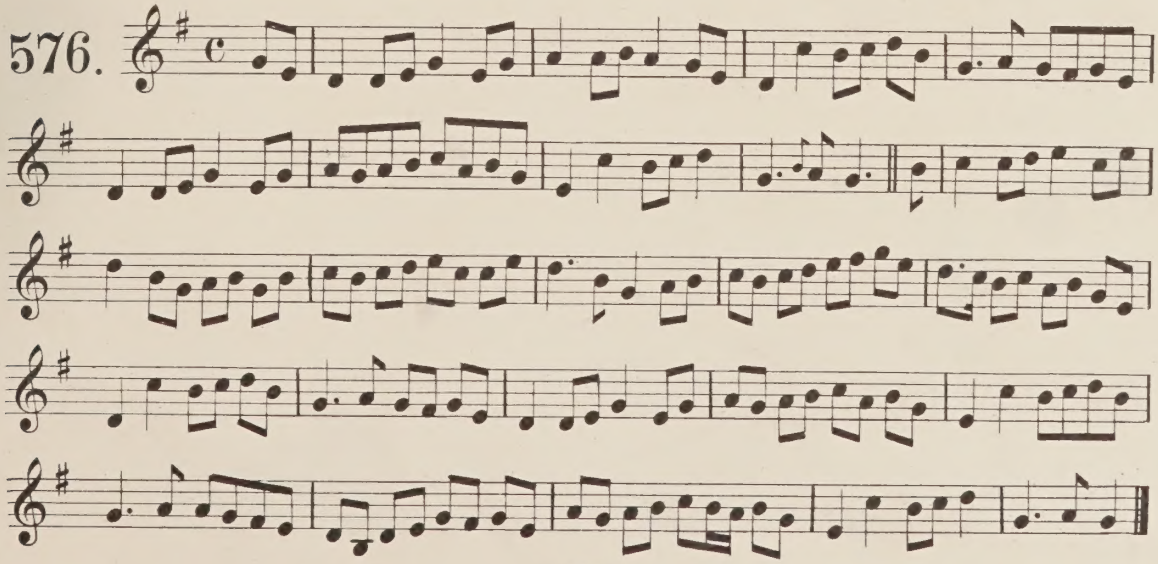
The white Rock.

575.



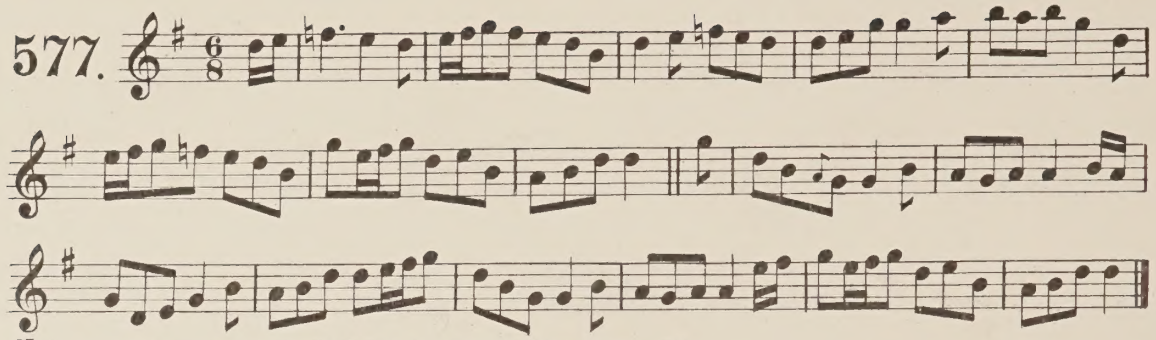
The green Flag.

576.



The yellow Horse. From an old MS.

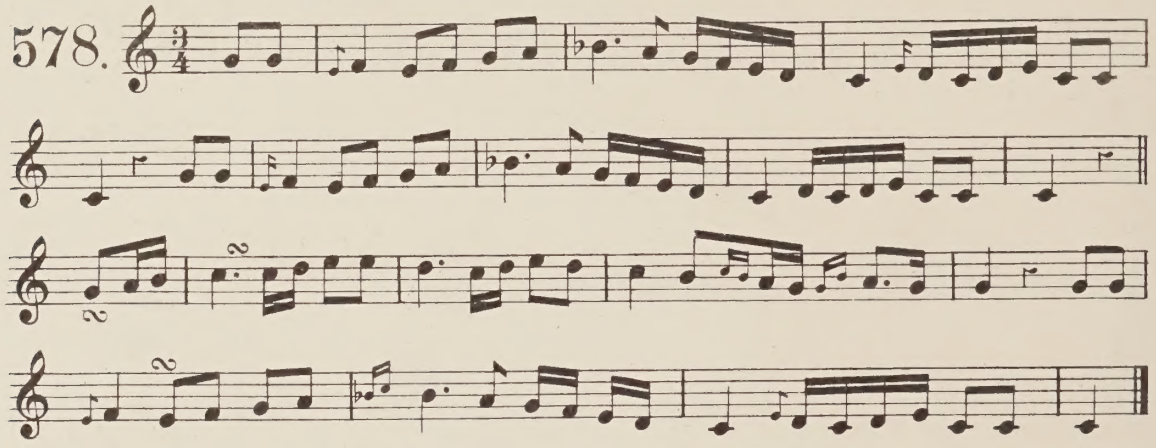
577.



Note. This title appears again in Gaelic with a different tune. Ed.

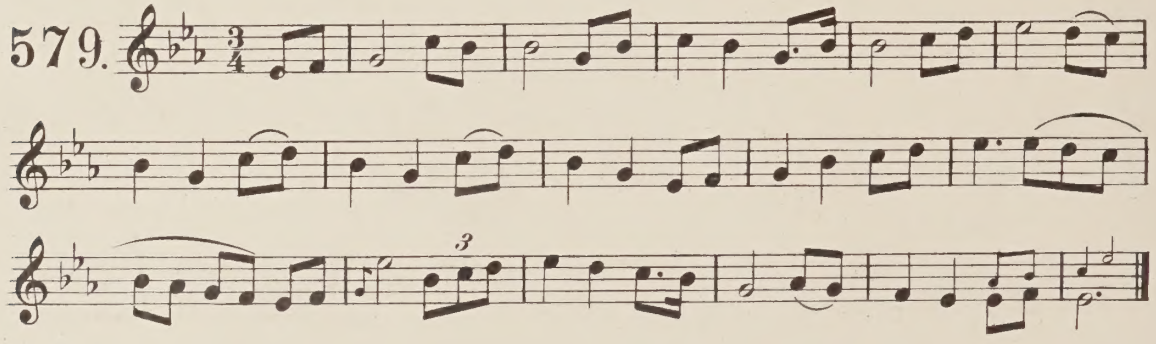
The yellow bustard, a county of Leitrim air.

578.



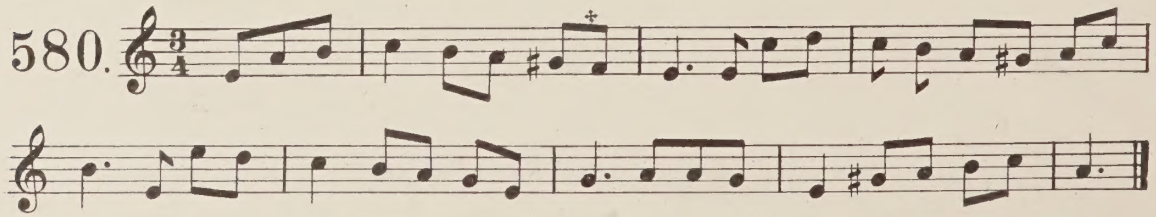
The Black Phantom. From the Revd Father Walsh.

579.



The song of the Ghost.

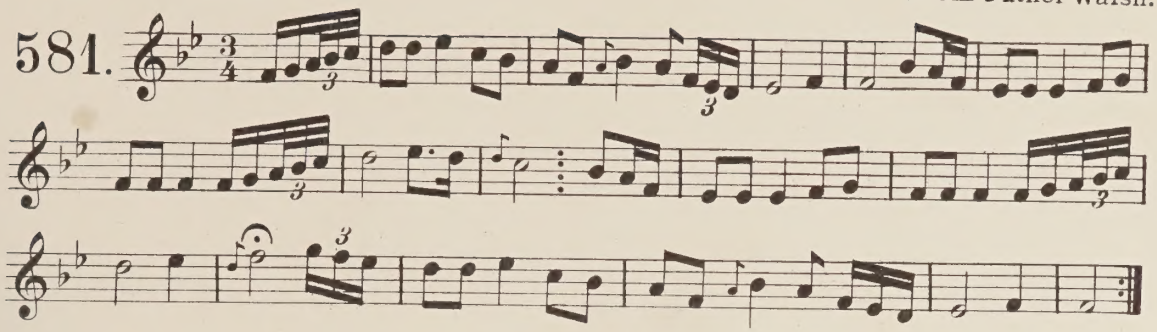
580.



Note. ✣ Another harmonised version of this air has an F♯ here. **Both sharps are probably interpolated. Ed.**

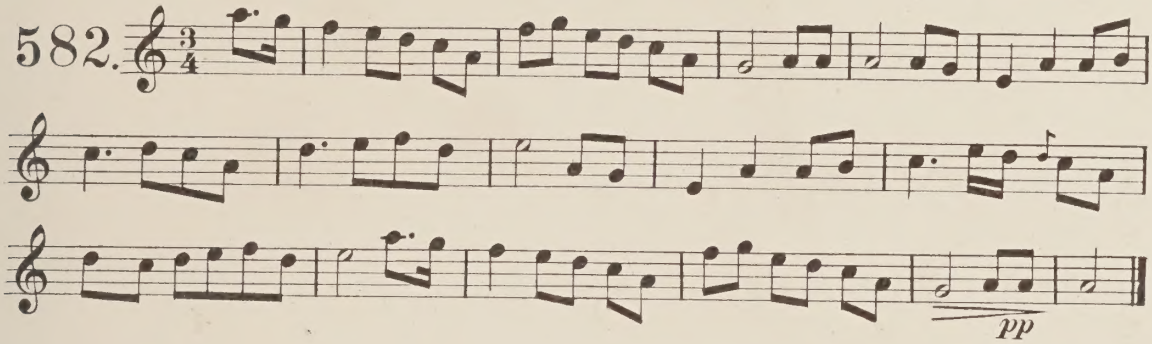
The soft Deal Board. From Father Walsh.

581.



The soft deal bed. A Munster air.

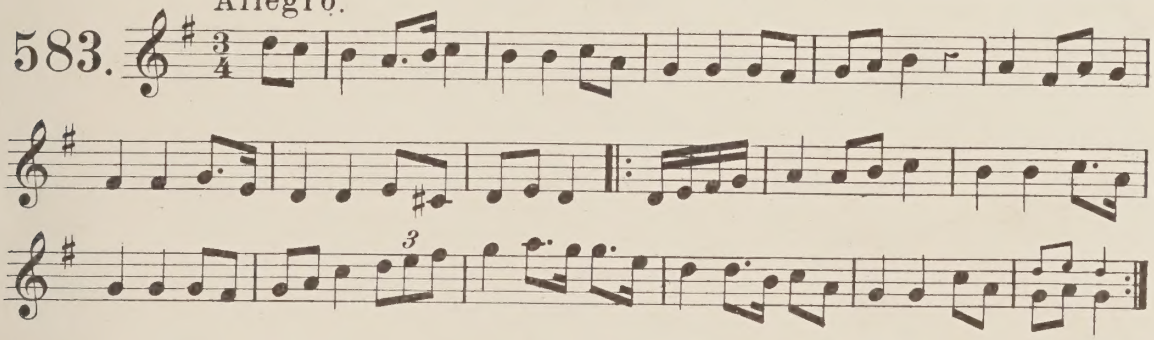
582.



The little Cuckoo of Ard Patrick. From Father Walsh.

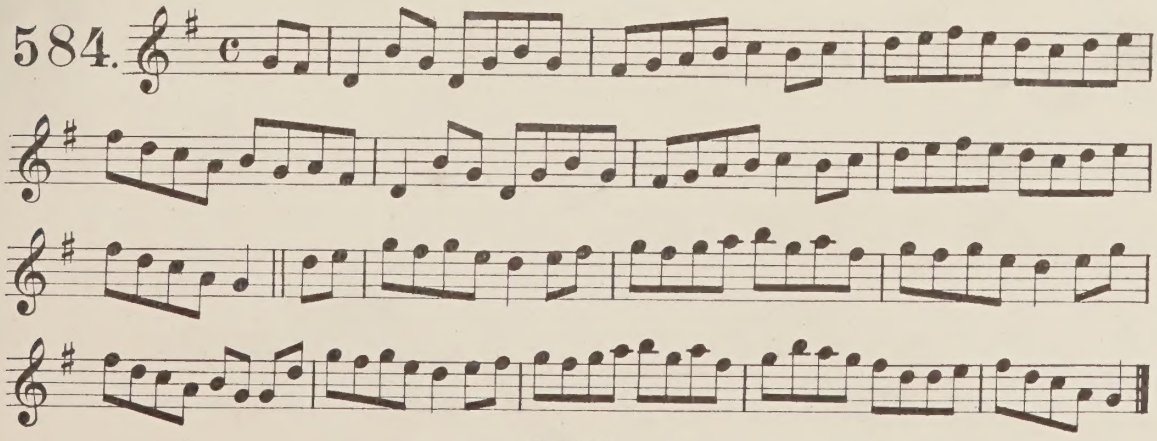
Allegro.

583.



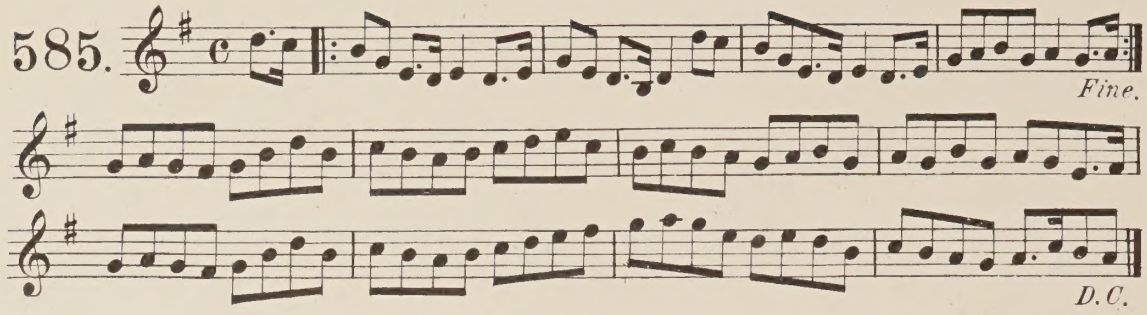
The flannel jacket. From P. Carew's MSS.

584.



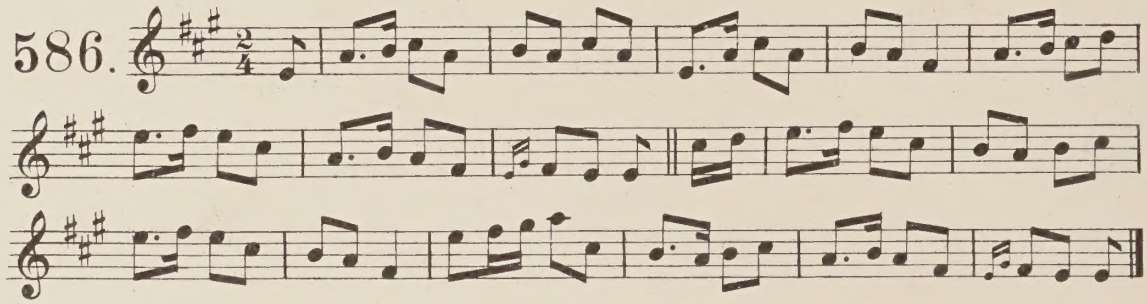
The Pullet and the Cock. From Frank Keane.

585.



The Irish boy. From my Father.

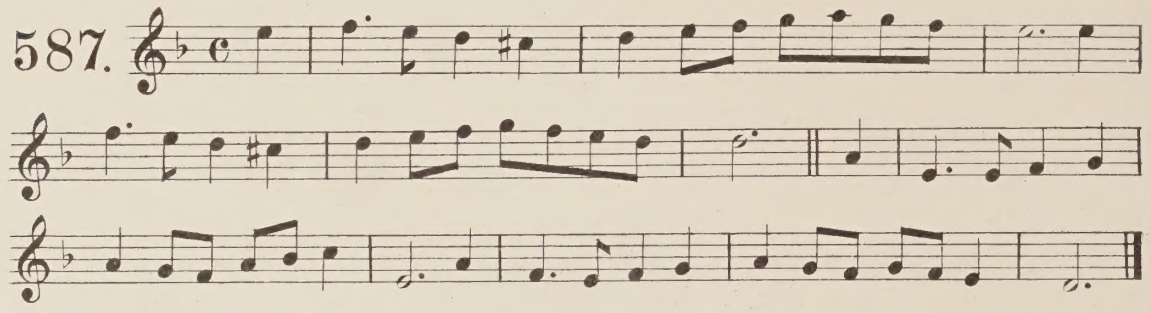
586.



Note. A slight variant of № 989. See "The Breeches on" № 473. Ed.

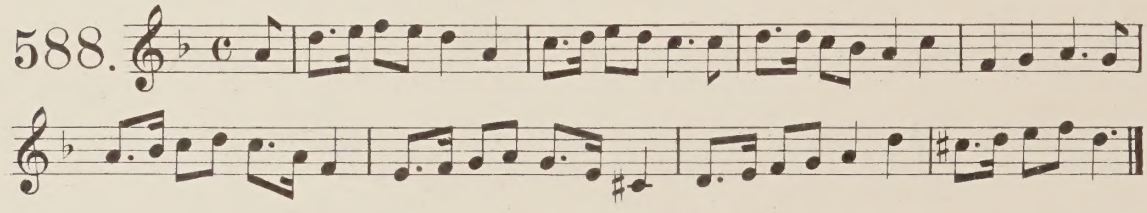
The Irish Boree. From "The Dancing Master" 17th Edition London 1721.

587.



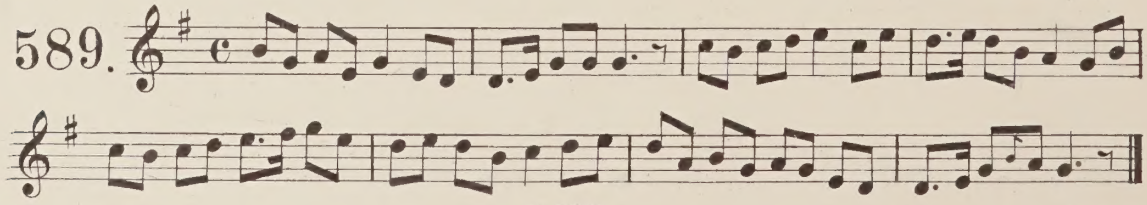
The Irish trot. From the 17th edition of the Dancing Master London 1721.

588.



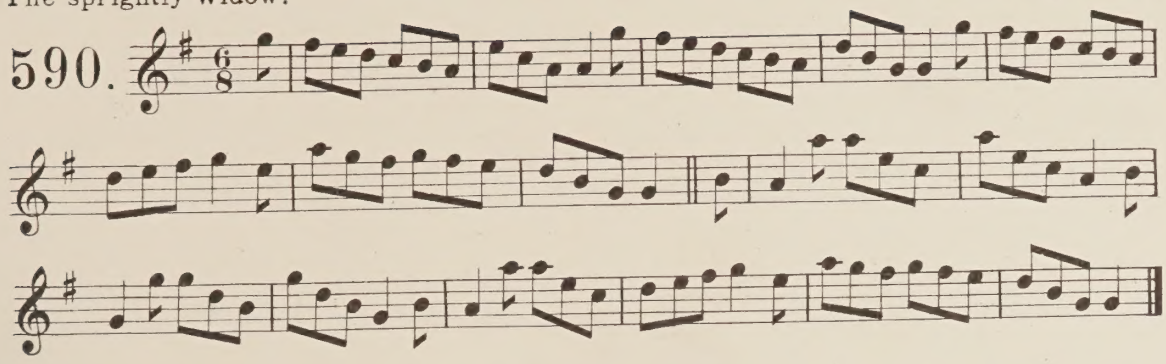
The Juice of the Barley. F. T. Mac Mahon.

589.



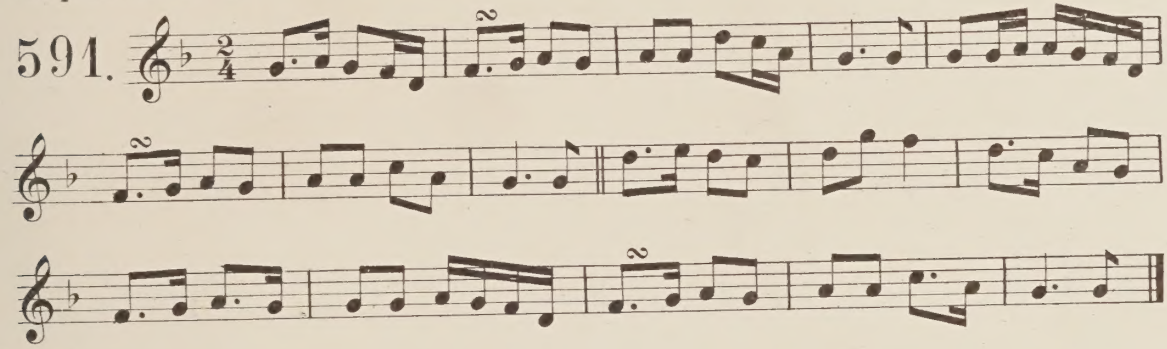
The sprightly Widow. From Mr. Pigot's MS.

590.



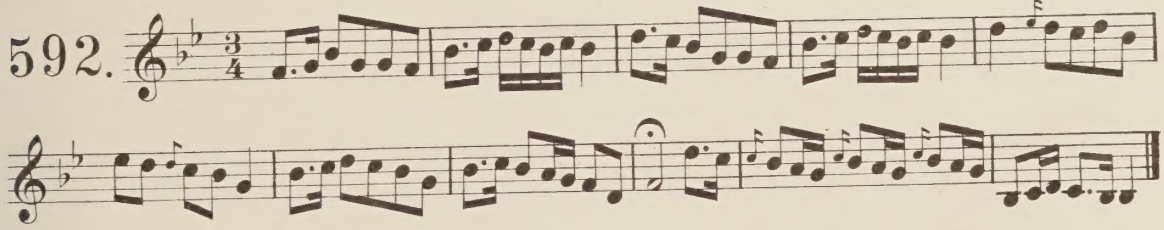
The peevish child. by Jerome Dingenan.

591.



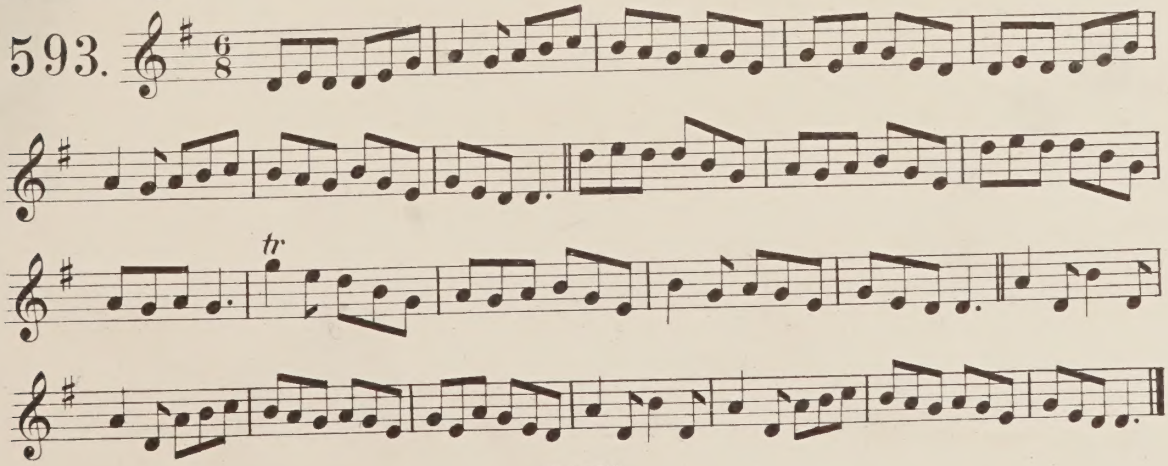
The Gossip. Mrs. Close.

592.



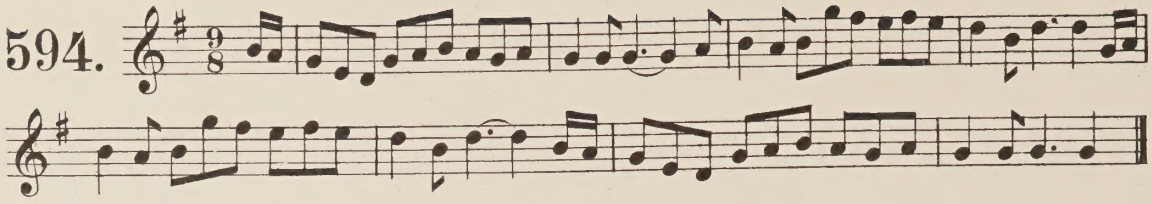
The Parish girl. set about 1800 by Danl Mc Hourigan.

593.



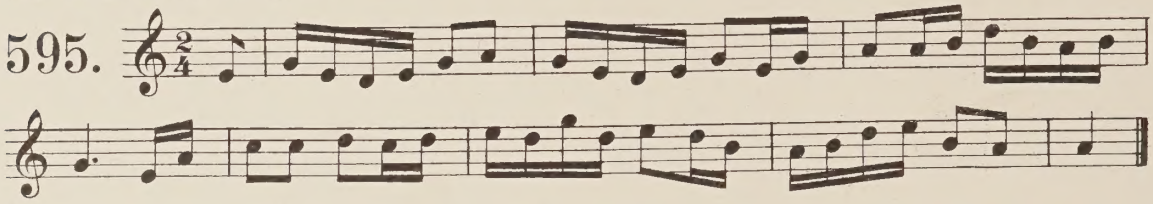
The funny Taylor. From Mr Joyce.

594.



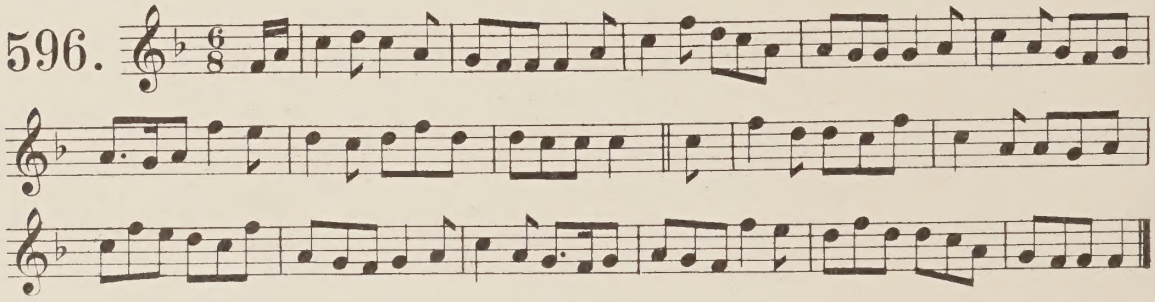
The Bailiff's one daughter.

595.



The Dairy girl. From T. Davis.

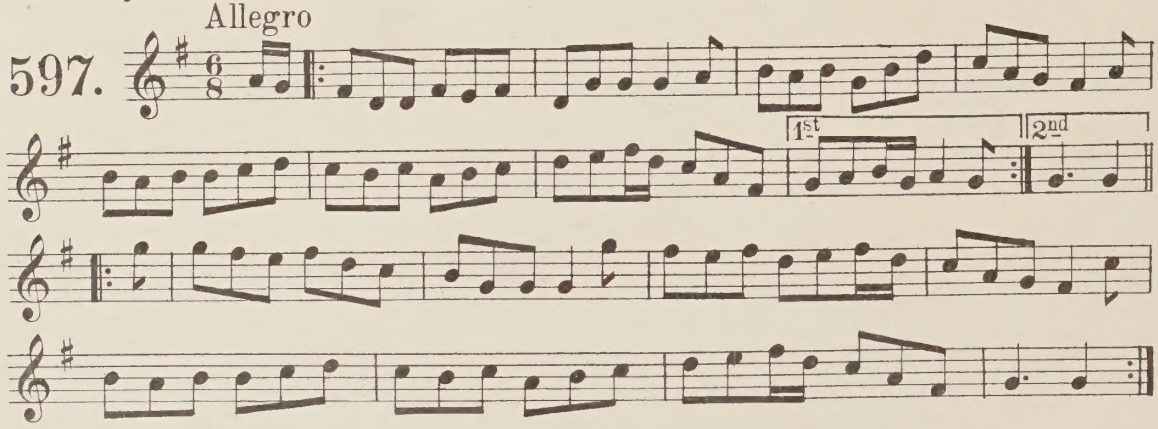
596.



The Dairy - Maid's wish.

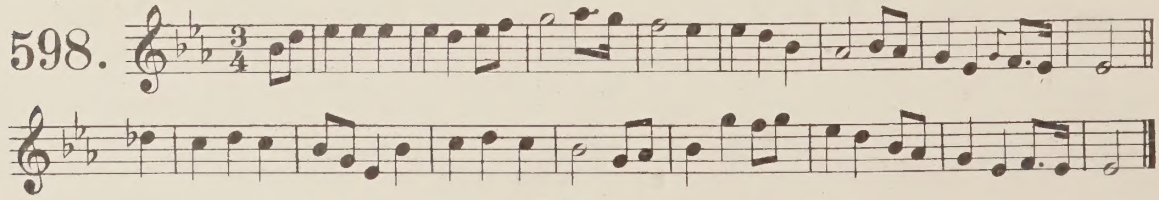
Allegro

597.



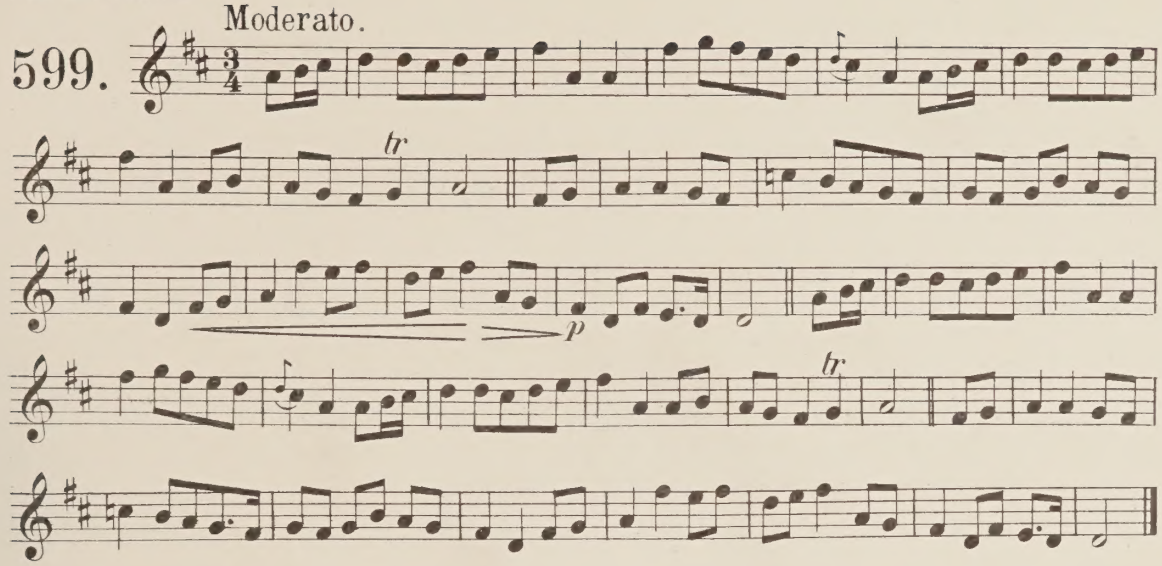
The Coolin, as sung in Clare. From Taig Mac Mahon

598.



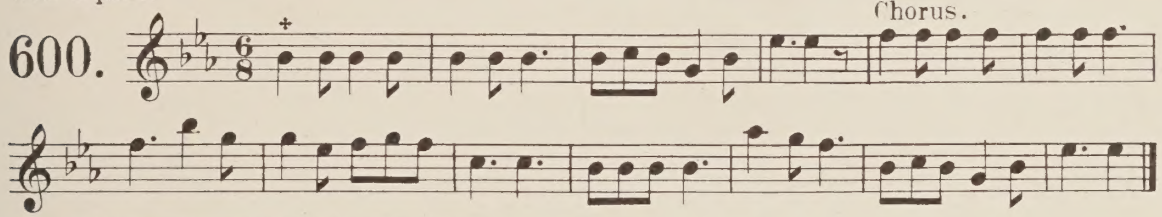
The old Coolin.

599. Moderato.



The Squire.

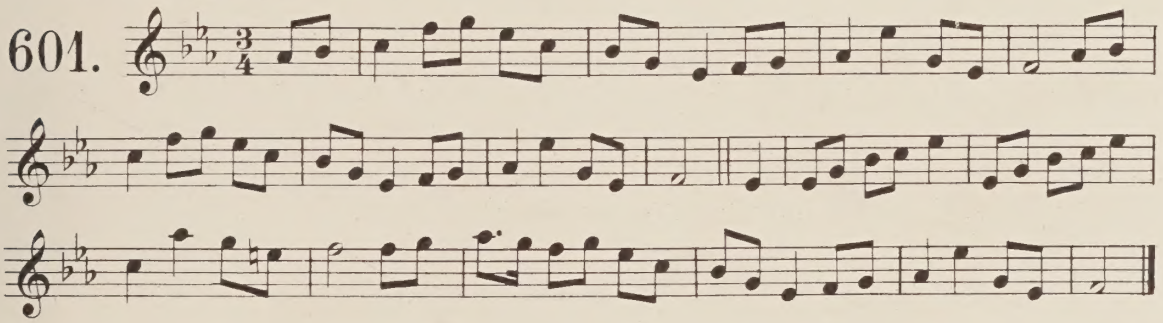
600. Chorus.



+ The MS. has neither clef nor signature. Ed.

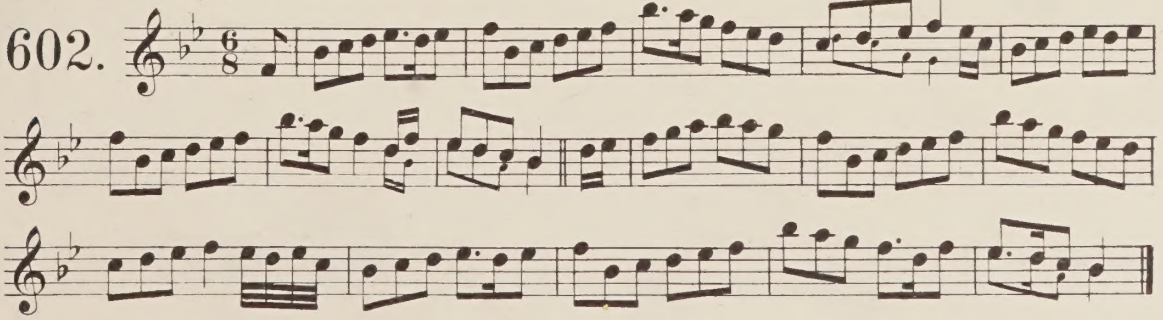
The handsome sportsman.

601.



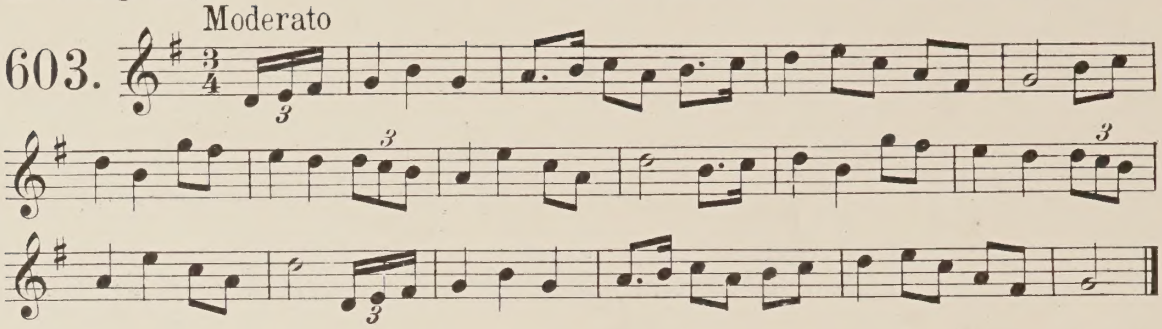
The sons of Fingal.

602.



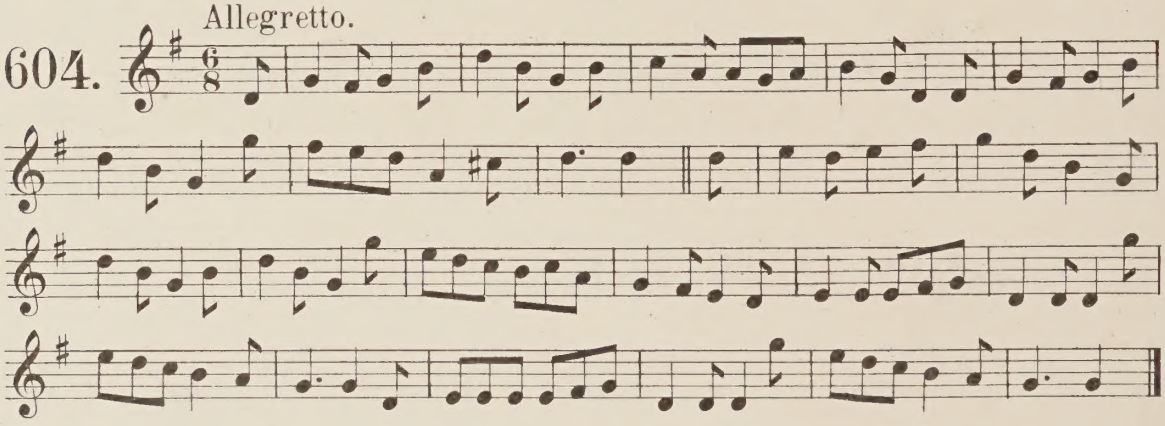
The Plough Boy. County of Leitrim from Lord Dunraven Jan. 1860.

603. Moderato



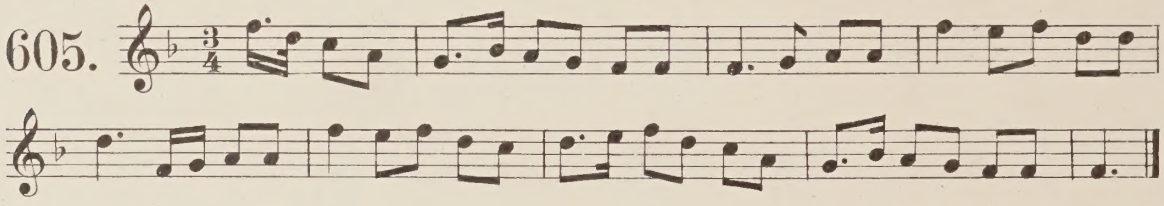
The Hurling boys. A very popular tune of the King's County.

604. Allegretto.



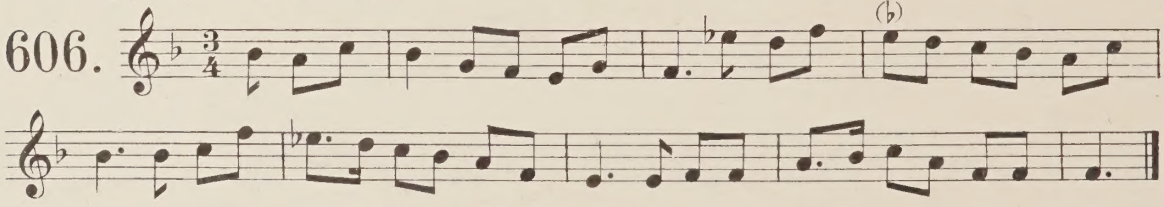
The croppy boy. From Mr Joyce.

605.



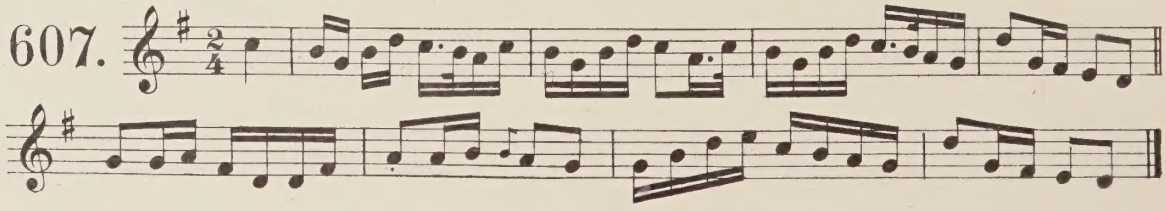
The croppy boy, different air.

606.



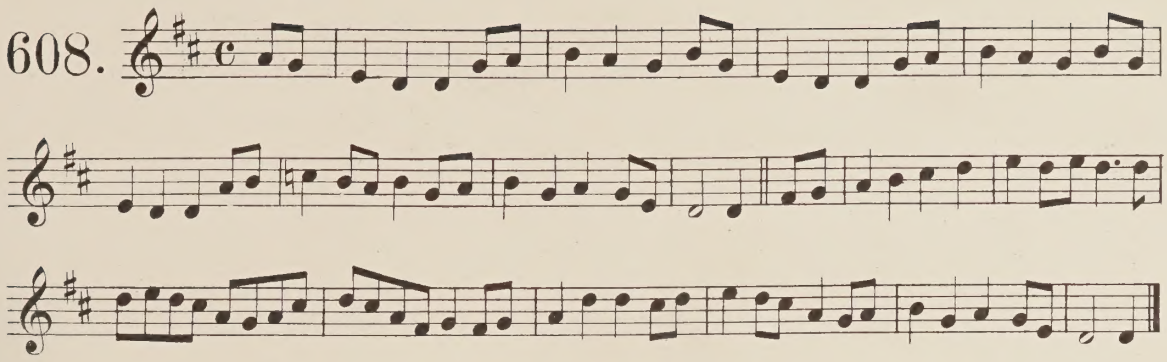
The wee bag of Praties.

607.



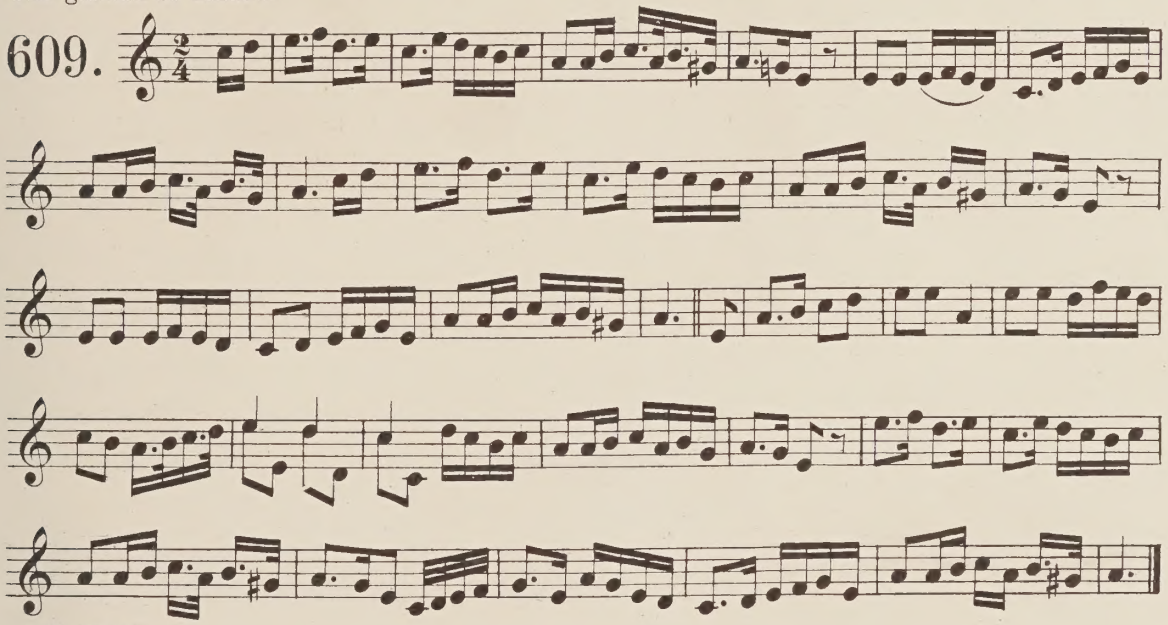
The blooming lily.

608.



The garden of daisies.

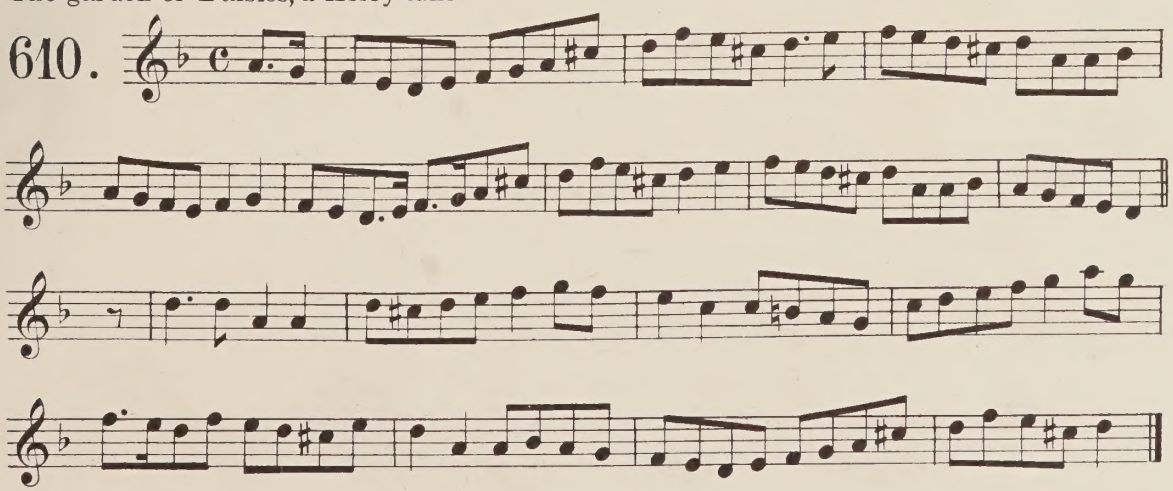
609.



cf. Nº 20 Ed.

The garden of Daisies, a Kerry tune.

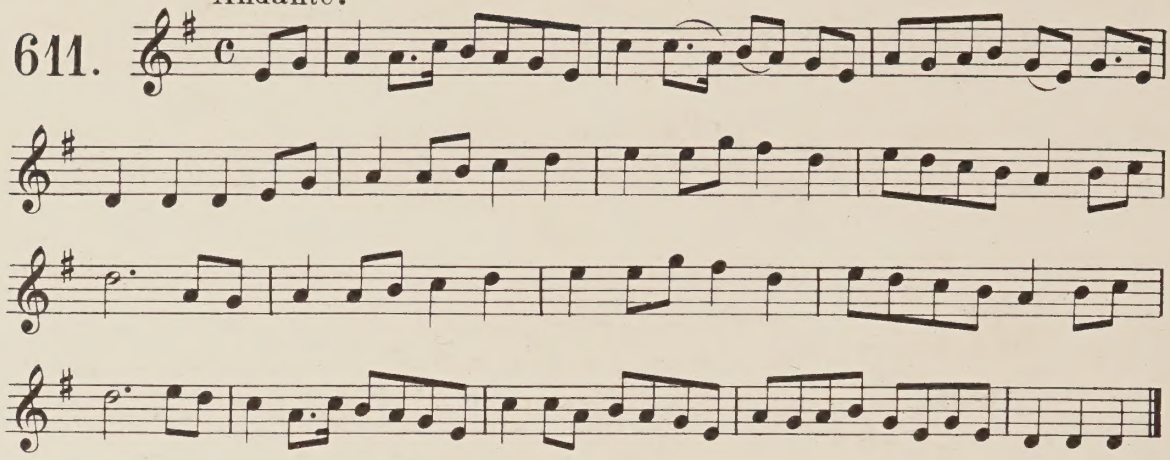
610.



The Bird alone. From Mr. J. Keane's book. Kilrush.

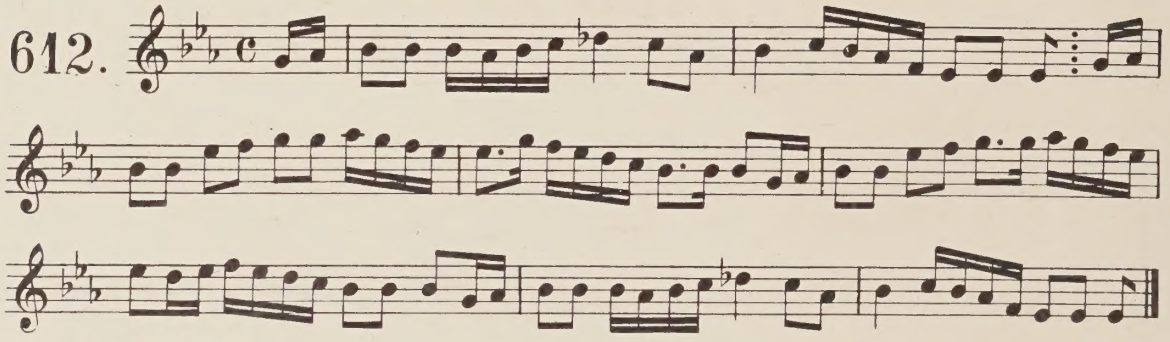
Andante.

611.



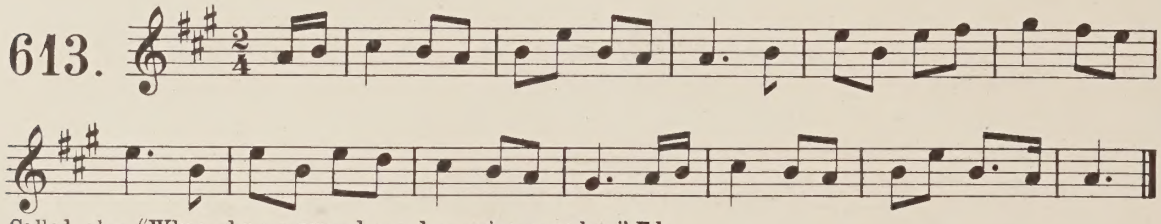
The Bird alone.

612.



The Dove.

613.

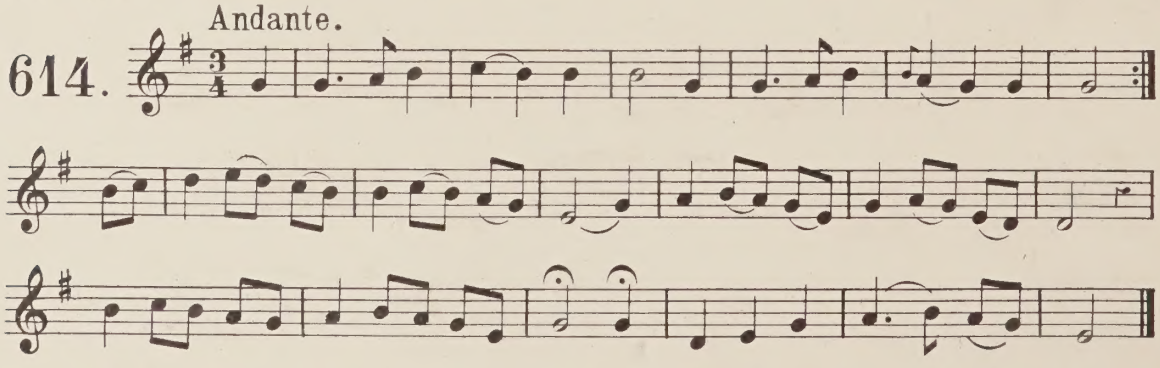


Called also "When she answered me, her voice was low." Ed.

The Dove.

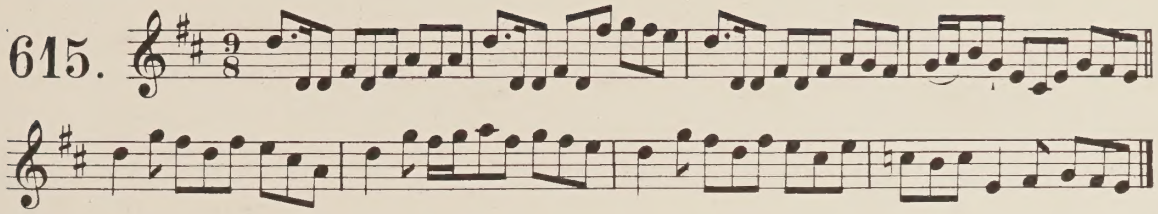
Andante.

614.



The Humours of Caledon.

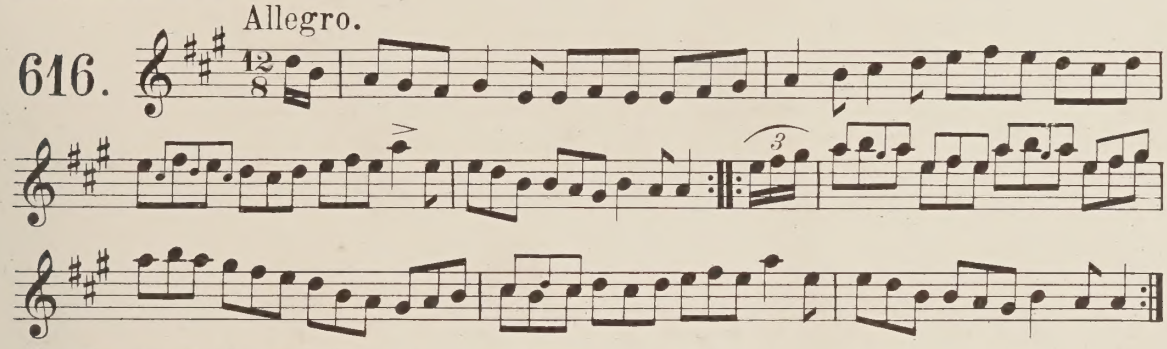
615.



The Humours of Maam.

Allegro.

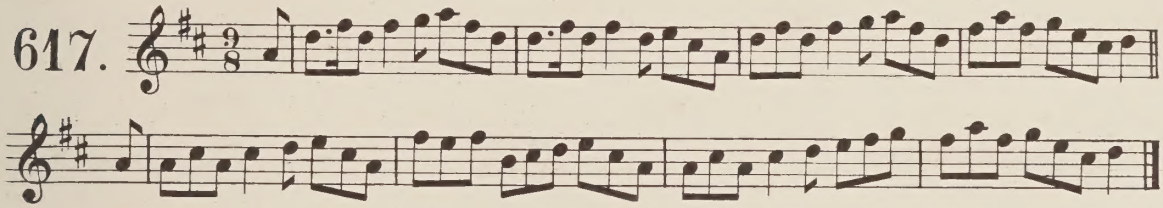
616.



Note. The variants are supplied from two other versions of this tune. Ed.

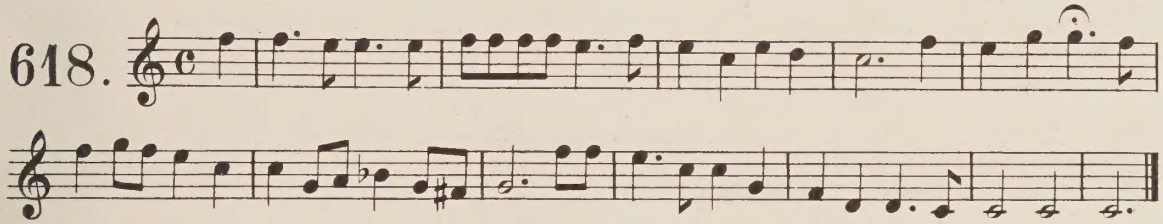
The Humours of Jerpoint.

617.



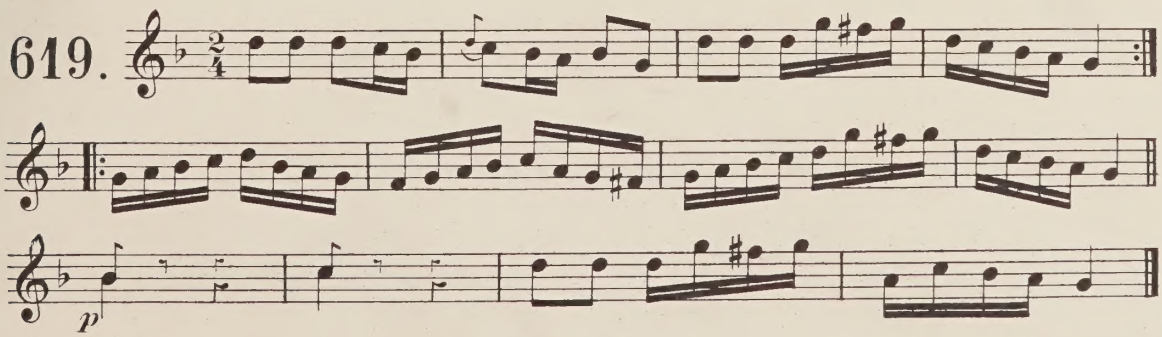
The Eilan. From Iverk. The Revd Mr. Graves.

618.



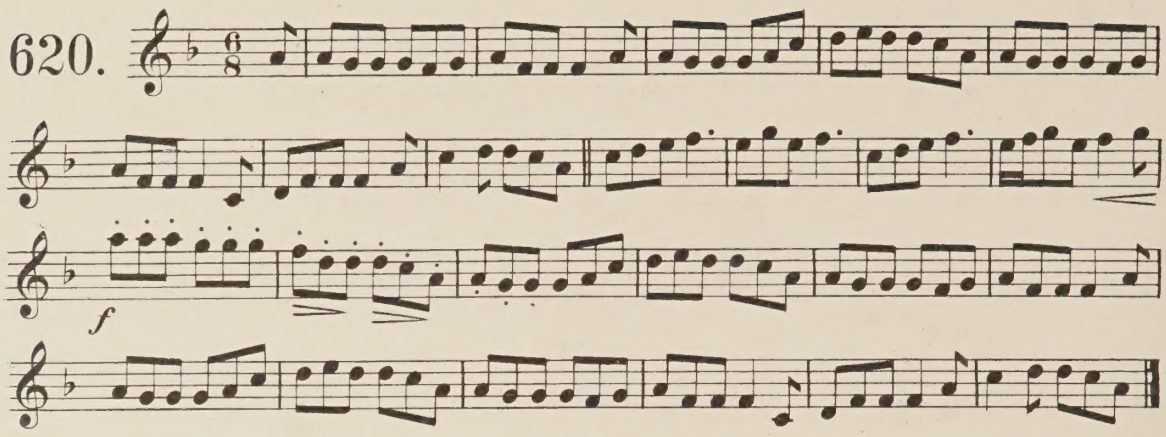
The Sigh.

619.



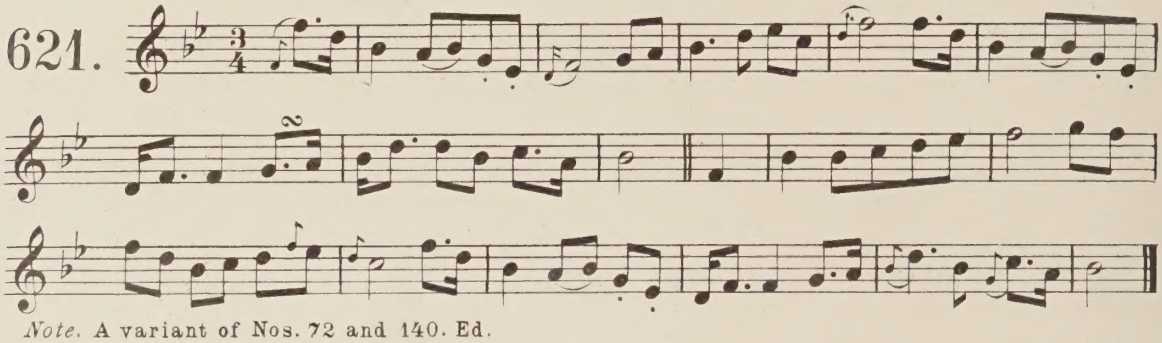
The old woman lamenting her purse.

620.



The white breasted boy. Mrs Close.

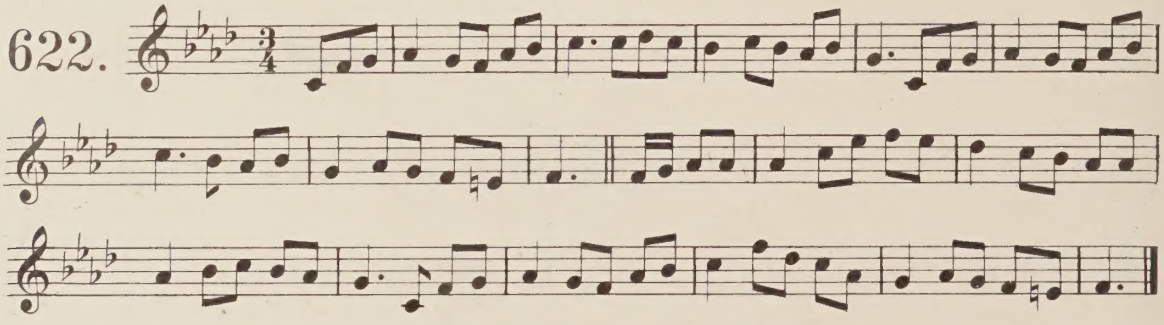
621.



Note. A variant of Nos. 72 and 140. Ed.

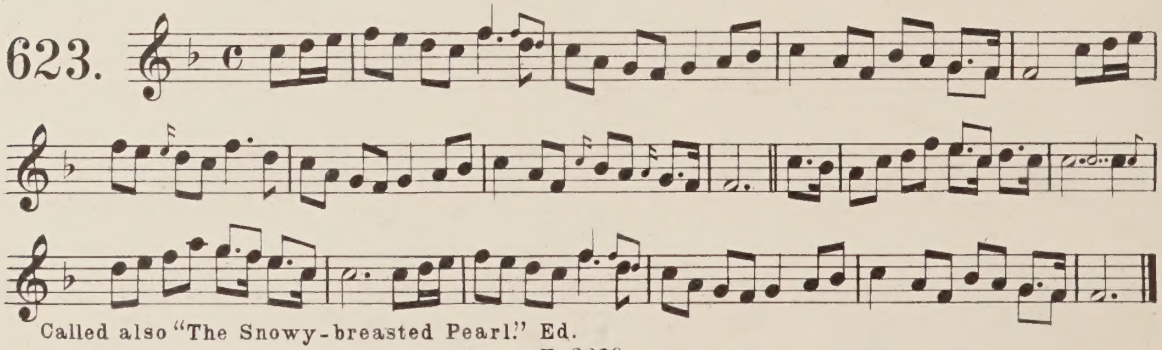
I'll make my love a breast of glass. From Bet Skilling.

622.



The pearl of the white breast.

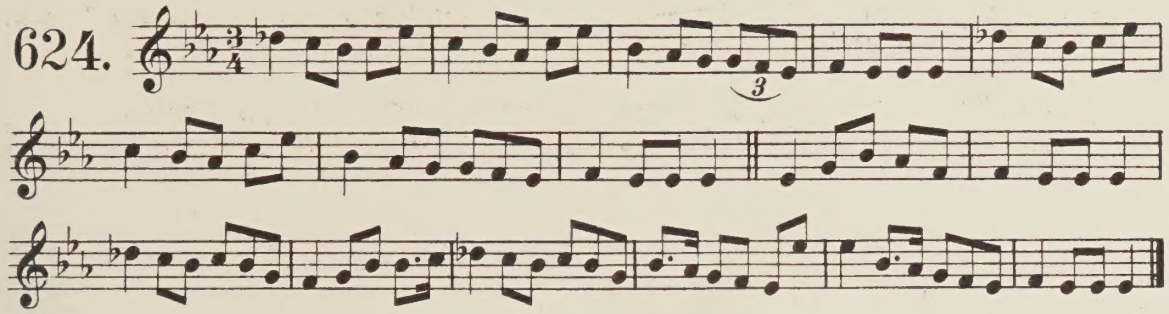
623.



Called also "The Snowy-breasted Pearl." Ed.

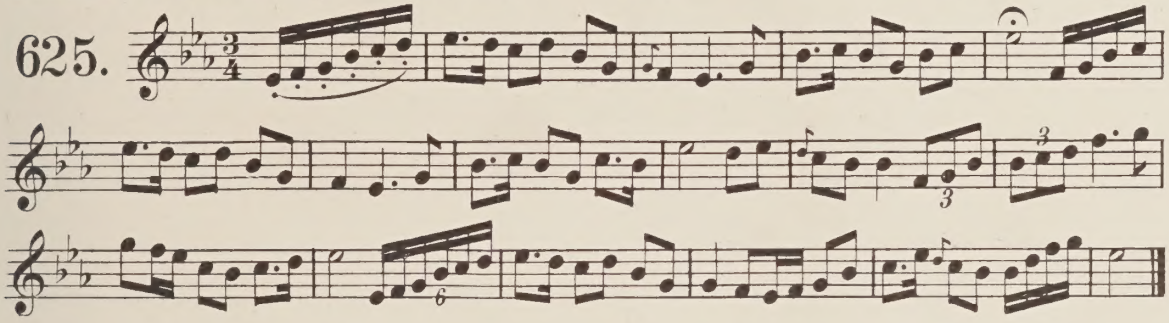
The pearl of the fair pole of hair.

624.



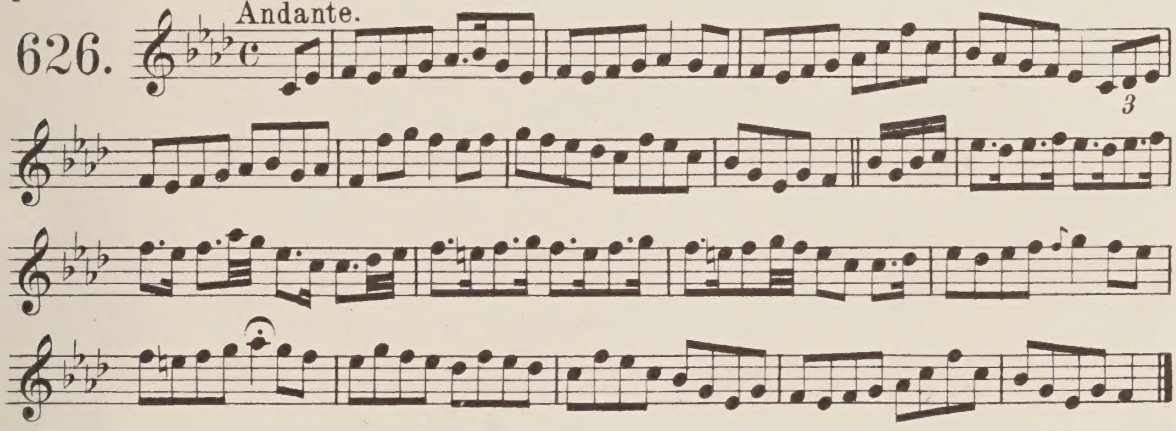
Shamus O'Thomush - or James Melvin. (A Jacobite Air). From Mrs. Close.

625.



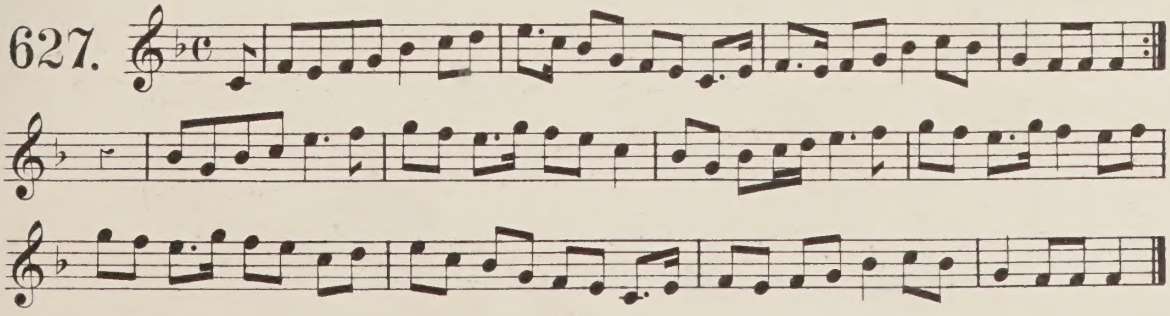
Jacobite Air - from Kerry. From Father Walsh.

626. Andante.



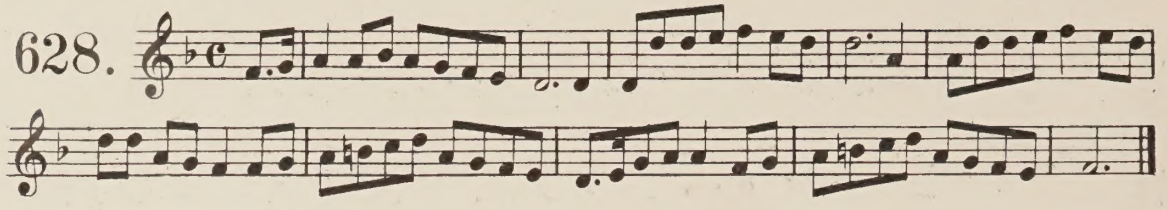
Jacobite Air. From Father Walsh.

627.



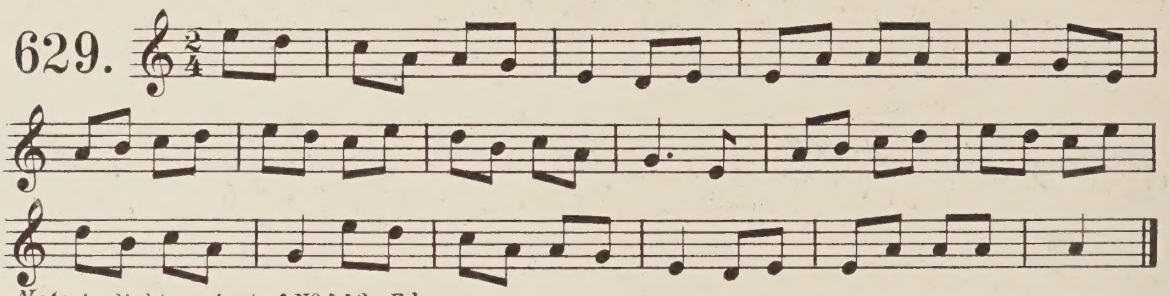
Oh, Love, 'tis a cold frosty night, and I am covered with snow. From R. Fitzgerald.

628.



I'd range the world over with my own Johnny Doyle. From Forde.

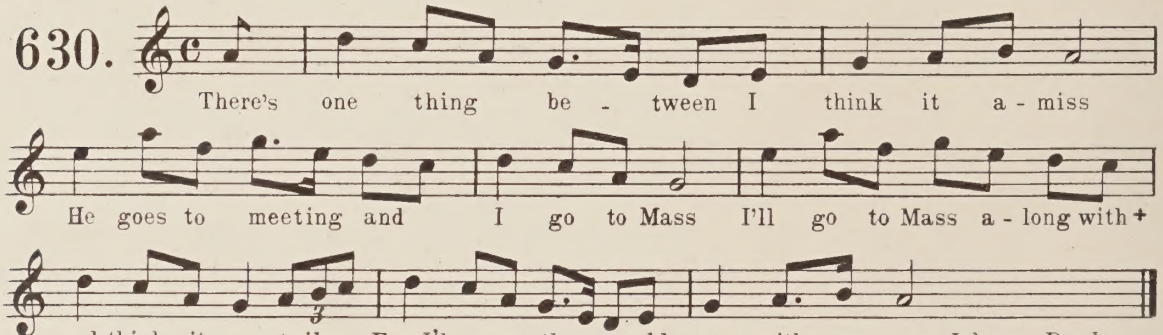
629.



Note A slight variant of No 443. Ed.

Johnny Doyle. From Mr. Joyce.

630.

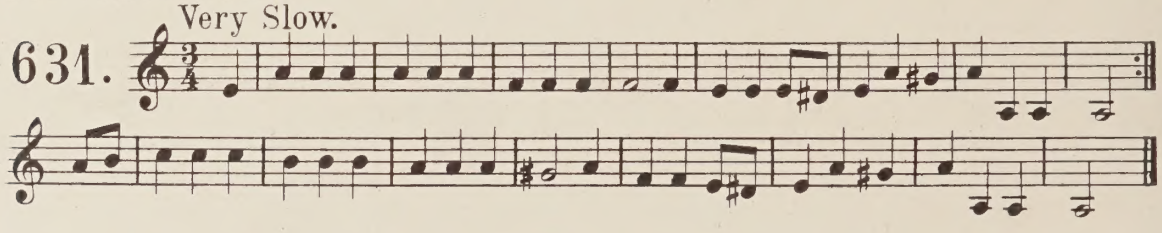


+ *Sic*. The words are not written carefully beneath the notes. Ed.

Poor Catholic brother.

Very Slow.

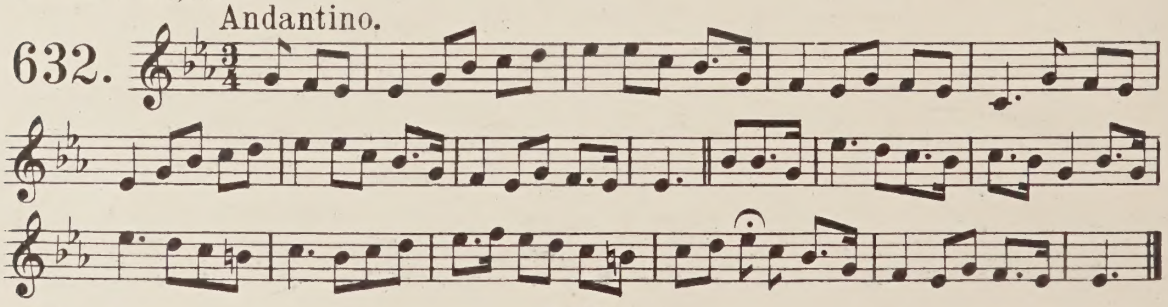
631.



Oh shrive me, father.

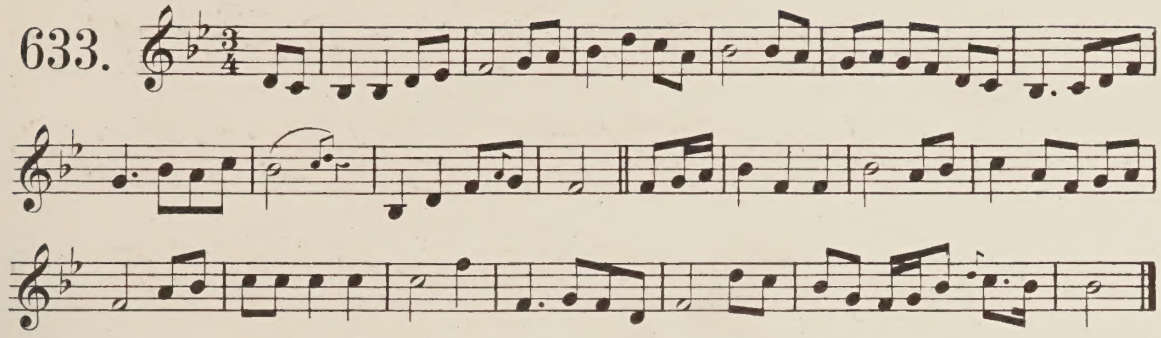
Andantino.

632.



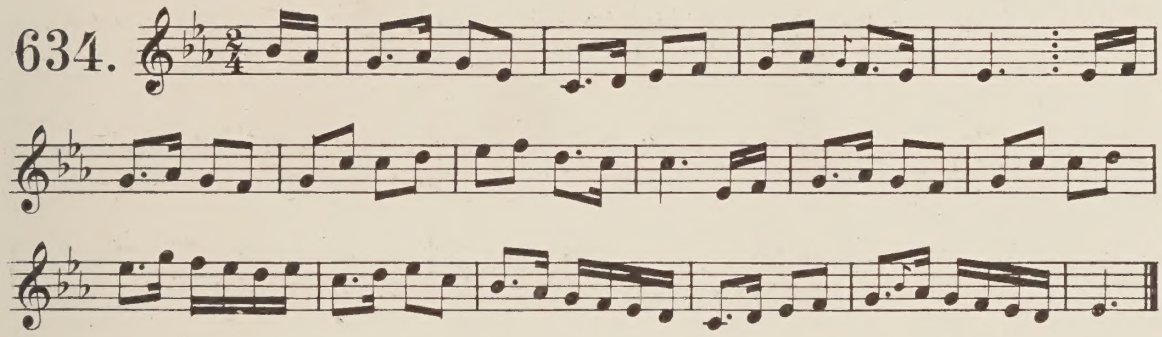
One Sunday after Mass.

633.



Blow the candle out.

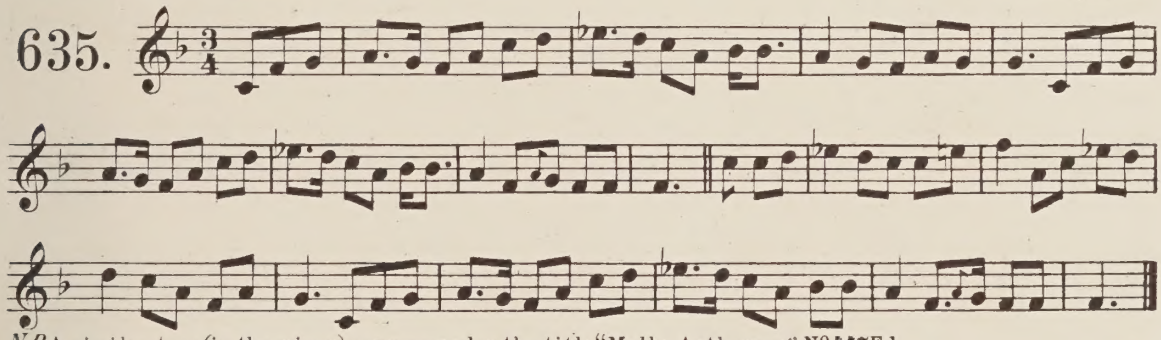
634.



When I am dead and my days are over,
Come Molly astoreen and lay me down.

From Mr Joyce.

635.

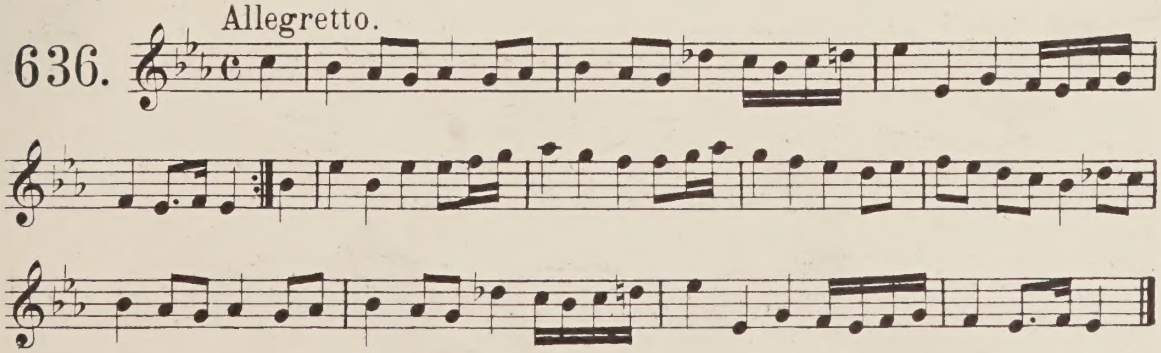


N.B. A similar tune (in the minor) appears under the title "Molly Asthoreen" No 447 Ed.

O Mary Asthore.

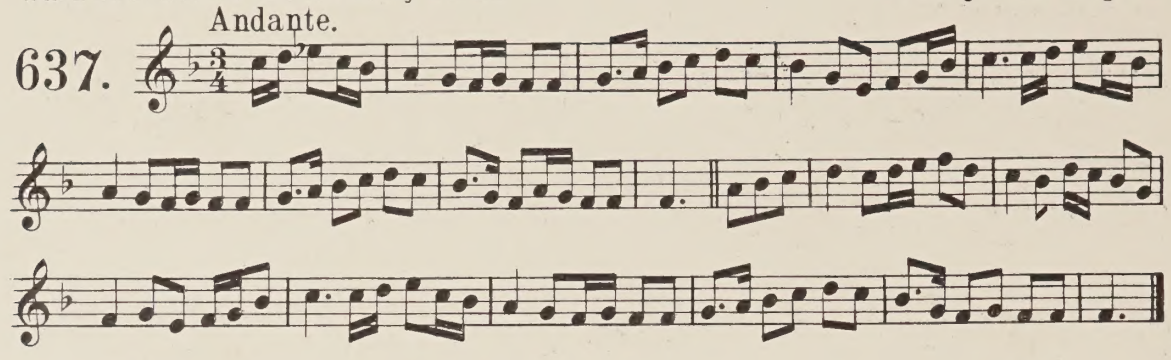
Allegretto.

636.



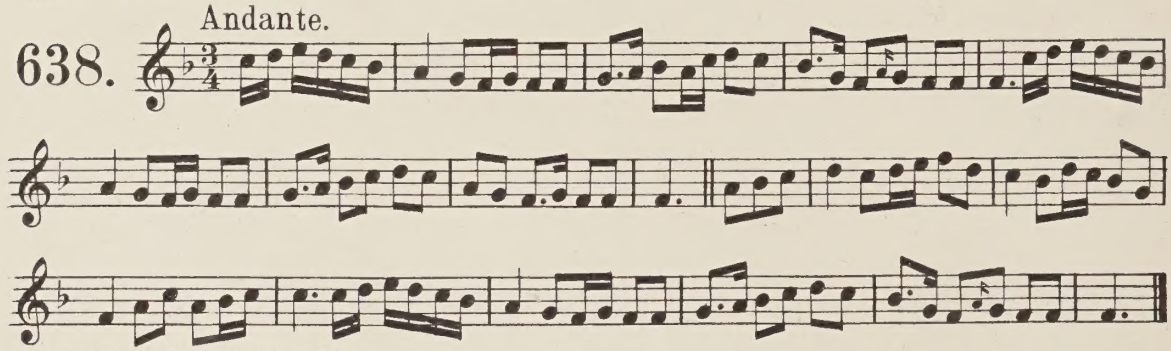
When first I came to the county Cavan. From Joseph Hughes.

637. Andante.



When first I came to the county Cavan.

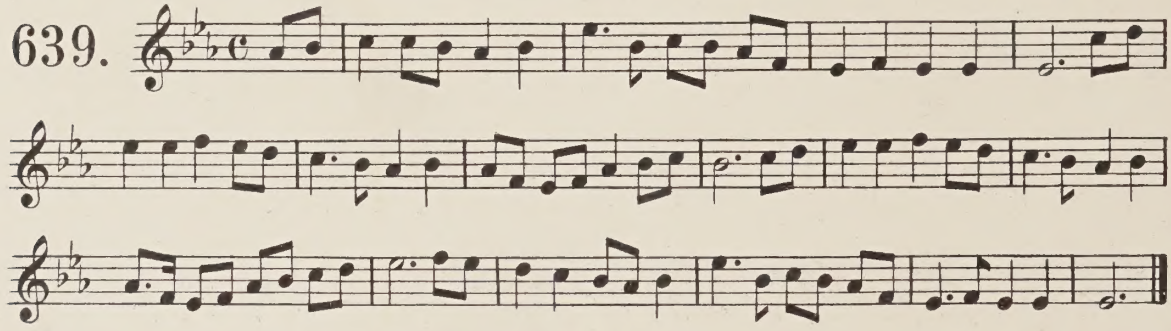
638. Andante.



A variant of the preceding. Ed.

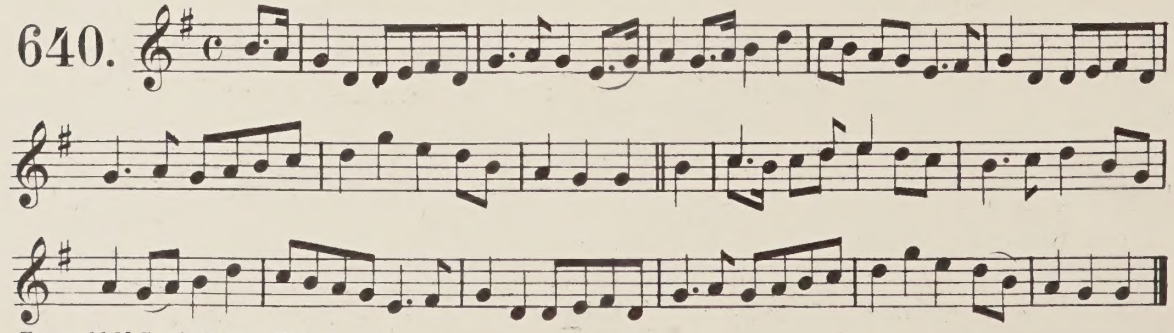
When first into this town I came. From Mr. Joyce.

639.



Irish version of "My ain kind Dearie."
"Have you seen or have you heard." Vide Holden's vol.

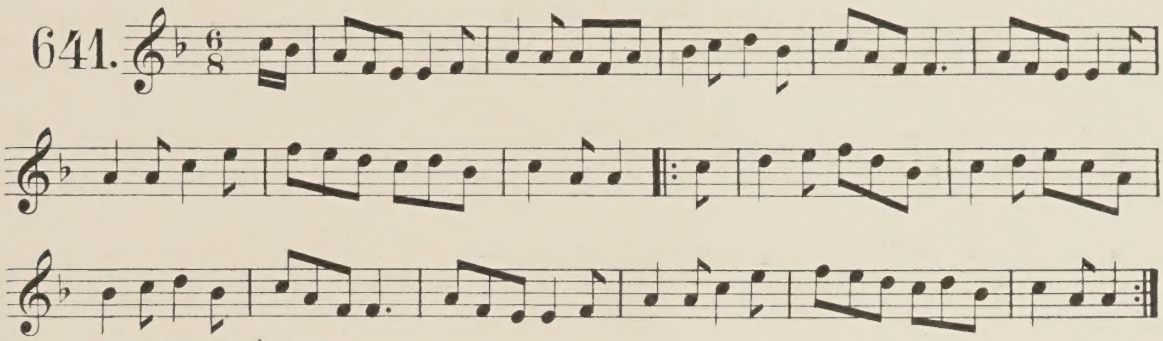
640.



From old M S. of Father Walsh.

Same air. "My ain kind dearie" - "Sweet Innisfallen" and Lover's "Widow Machree."

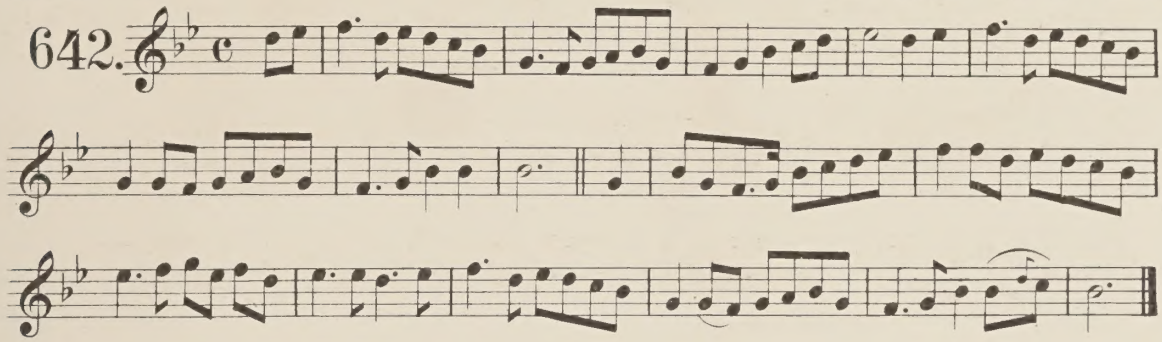
641.



As sung by Mr. Joyce's father.

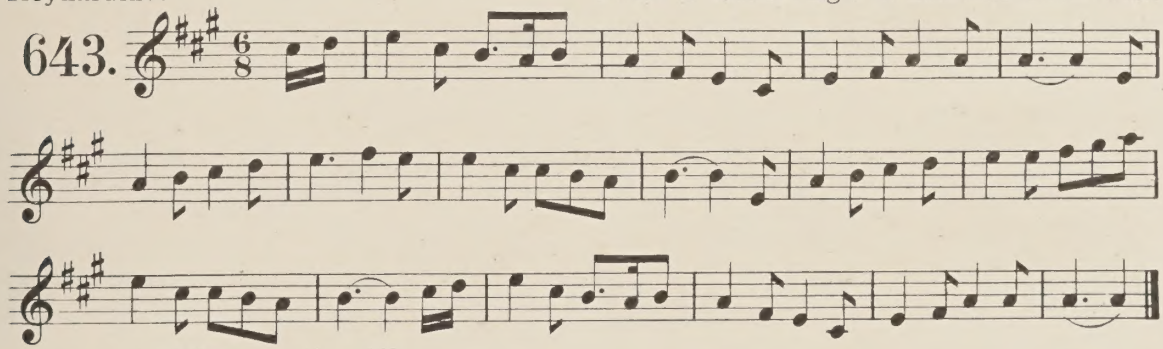
Reynardine. From Father Walsh's M S.

642.



Reynardine. From a ballad singer at Rathmines. Nov. 1852

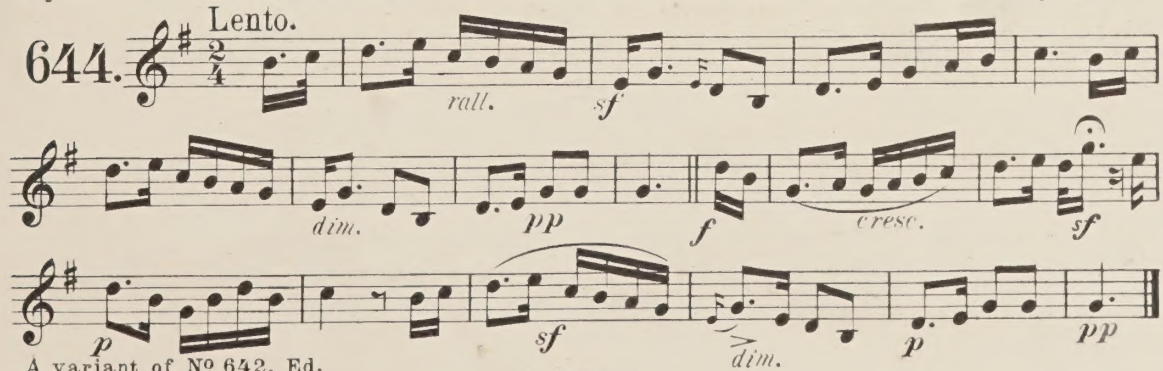
643.



A variant of the preceding. Ed.

Reynard on the mountain high. Co. Tyrone, from Lord Dunraven. Jan. 1860

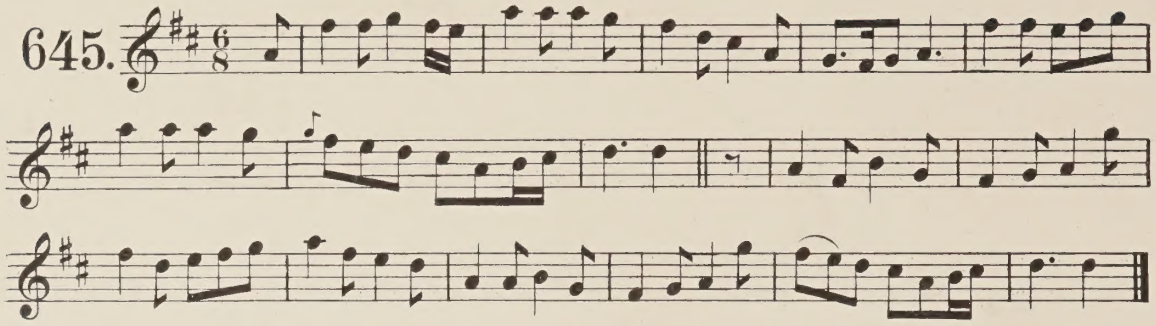
644. Lento.



A variant of Nº 642. Ed.

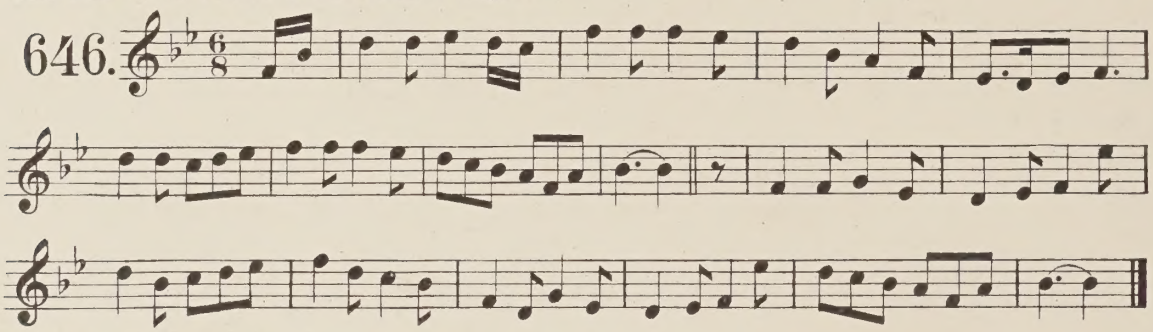
The fox went out of a moonlight night. Set in the Cladagh.

645.



The fox went out of a moonlight night.

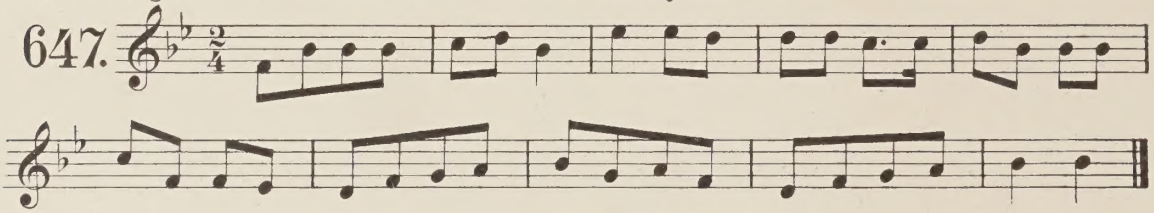
646.



A variant of the preceding. Ed.

Cousin frog went out to ride. Fa lee linkin' laddy Oh.

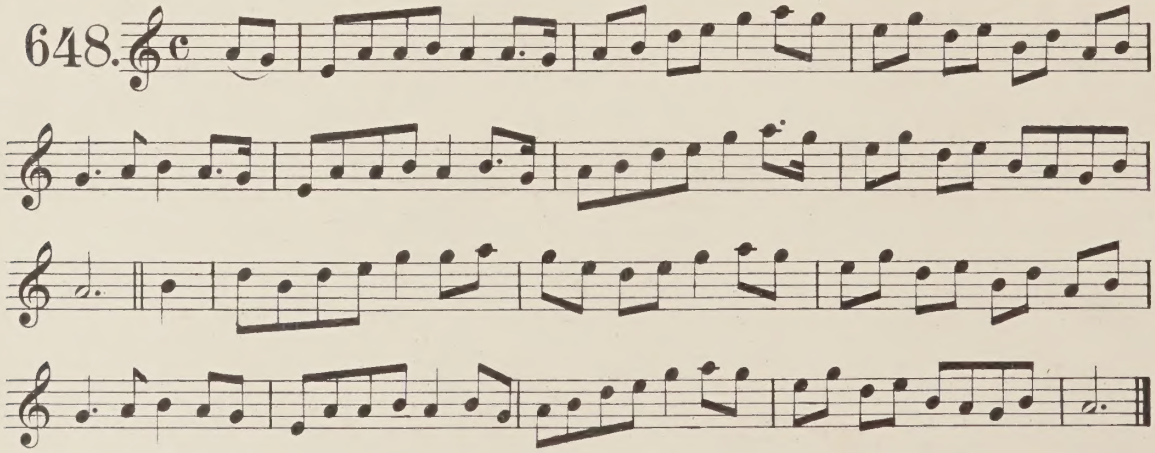
647.



Note: The M S. has neither clef nor signature. Ed.

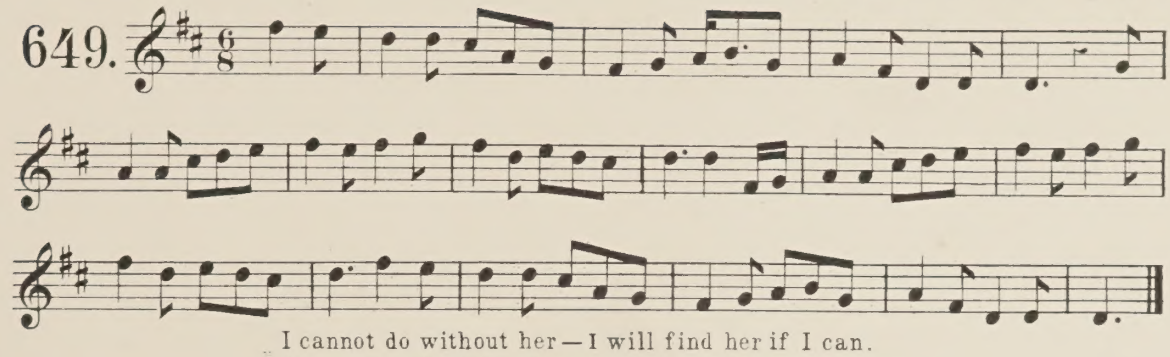
Nelly, I' m afraid your favour I' ll not gain. From Father Walsh' s M S.

648.



The Gorey Caravan. From Mary Hackett, P. Joyce.

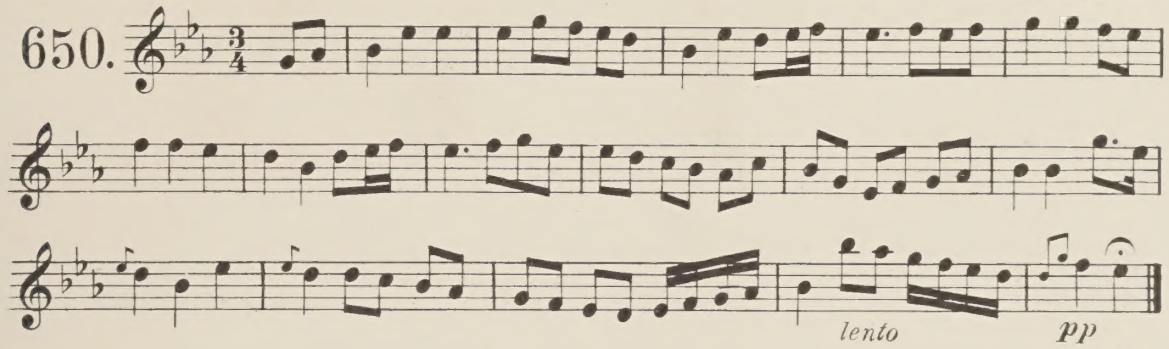
649.



I cannot do without her—I will find her if I can.
My curse attend the driver—Oh he drives the Caravan.

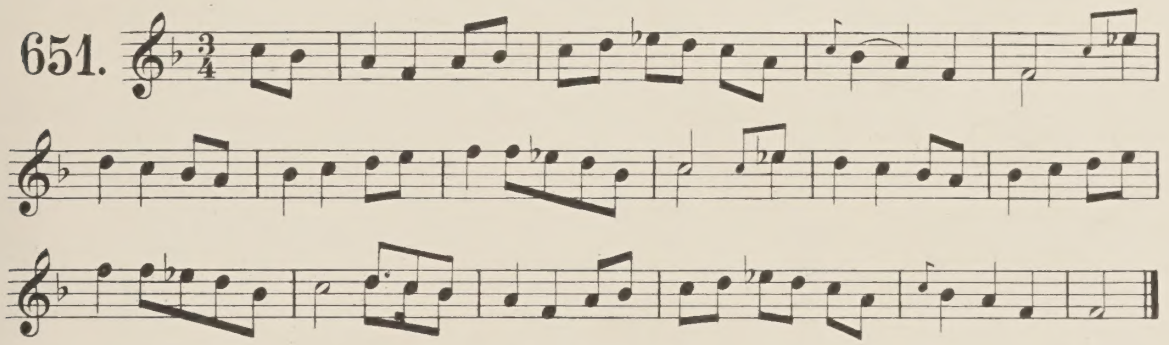
"Search all the world over." From T. Davis (N.)

650.



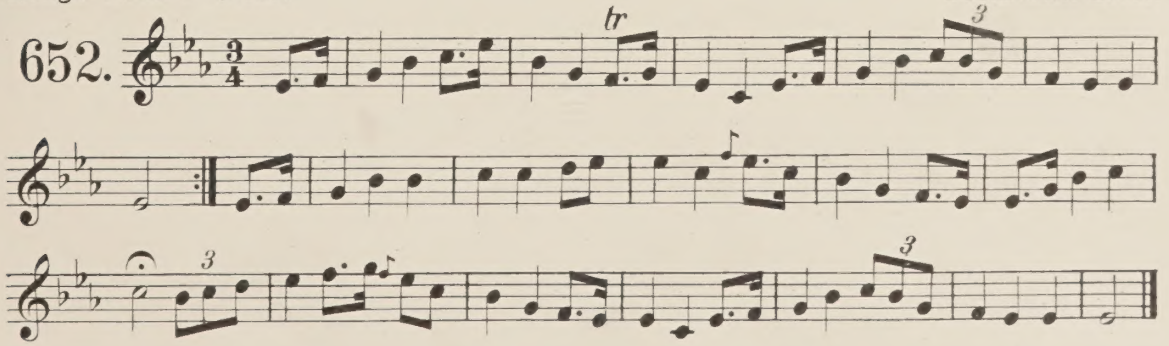
Come sit down beside me my own heart's delight. From the Bennad glens.

651.



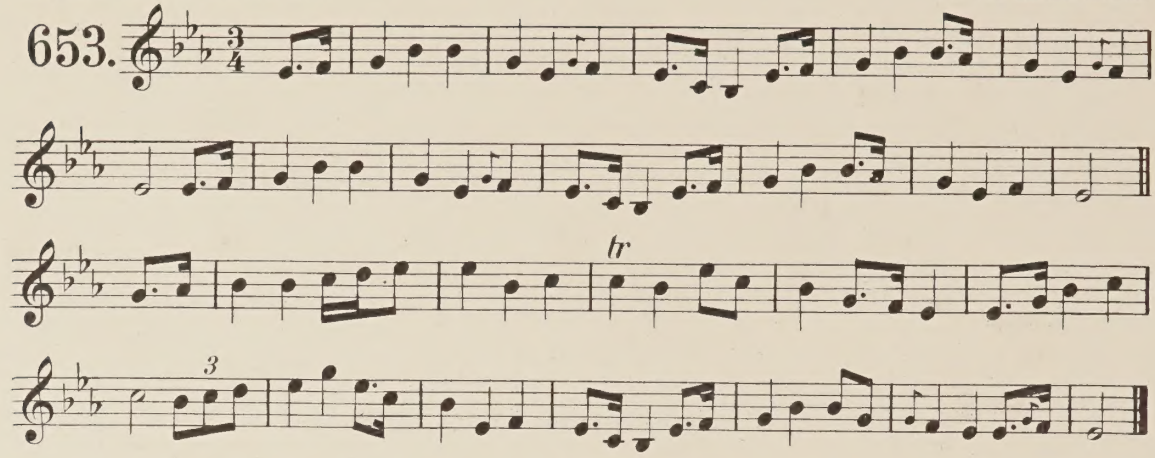
Lough Erne's shore. From Miss Ross.

652.



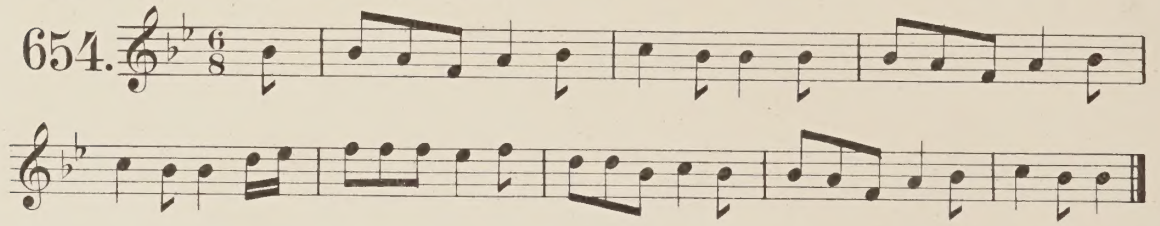
Second of the above air. From Miss Ross

653.



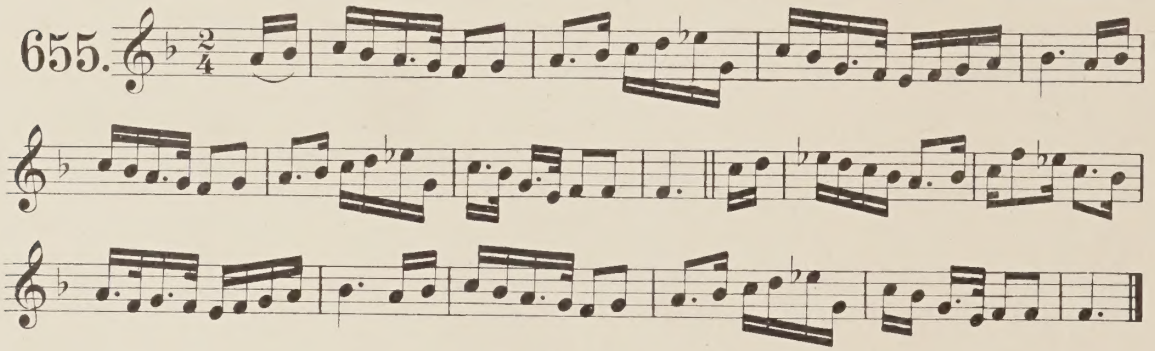
When you are sick, 'tis tea you want.

654.



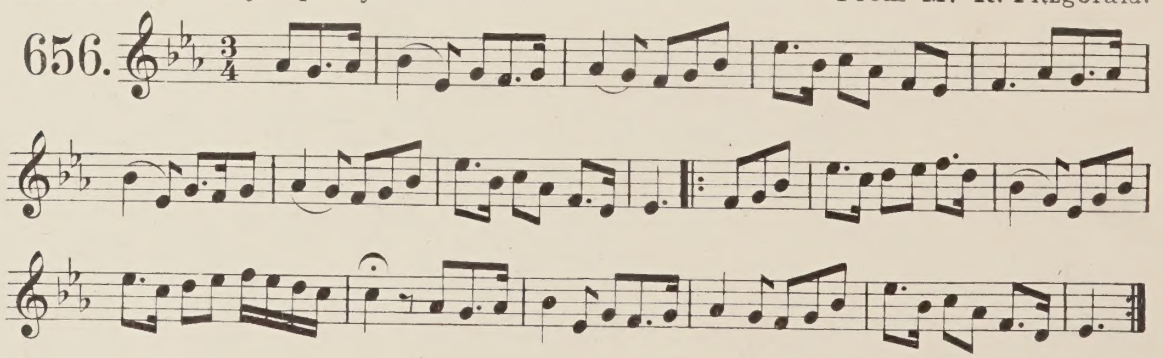
Who told you these false stories. From Mr R. Fitzgerald.

655.



Consider well all you pretty fair maids. From Mr R. Fitzgerald.

656.

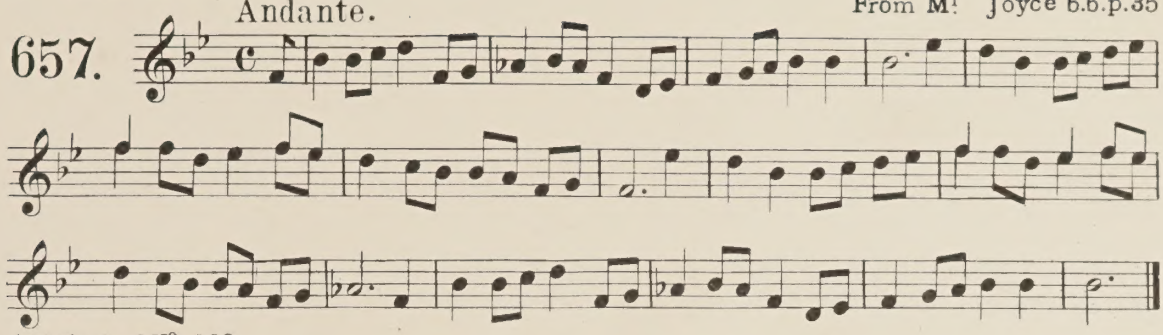


As I roved out one morning.

From Mr Joyce b.b.p.35

Andante.

657.



A variant of No. 498.

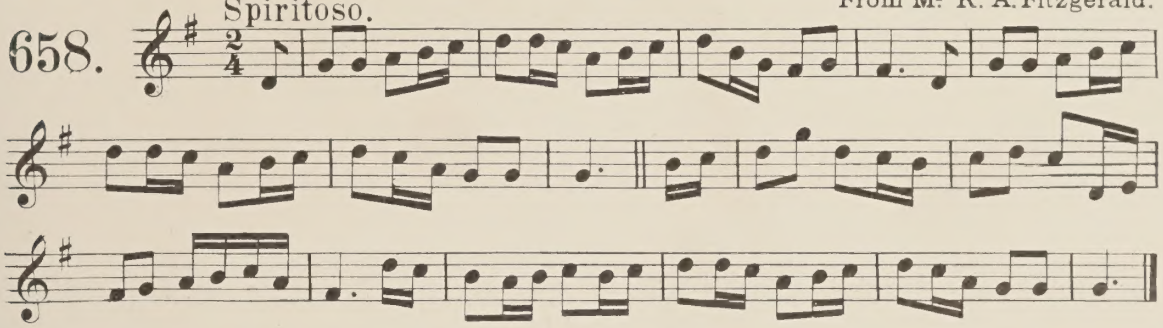
Note. Petrie adds title in pencil "The maid of Timahoe." Ed.

As I walked out one morning, I heard a dismal cry.

From Mr R. A. Fitzgerald.

Spiritoso.

658.

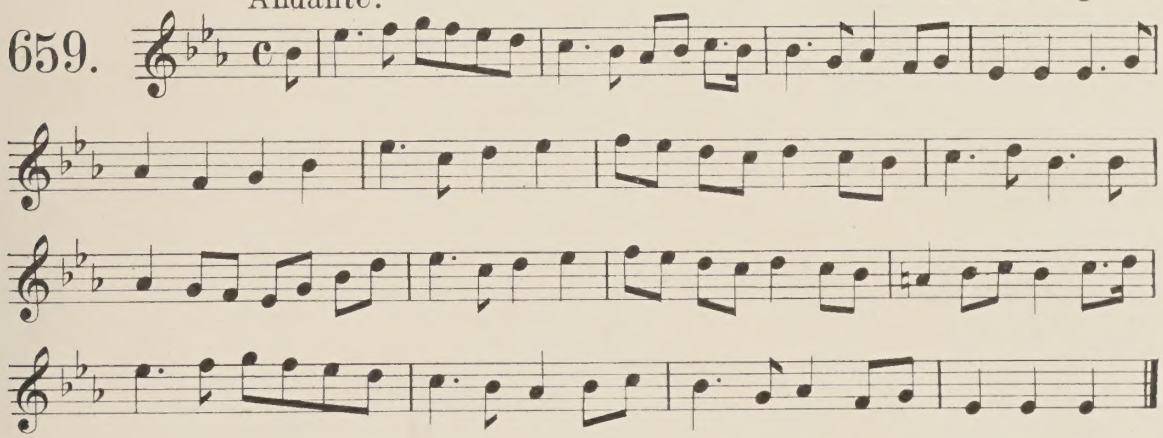


As I walked out one evening (county of Wexford)

From Mr R. A. Fitzgerald.

Andante.

659.

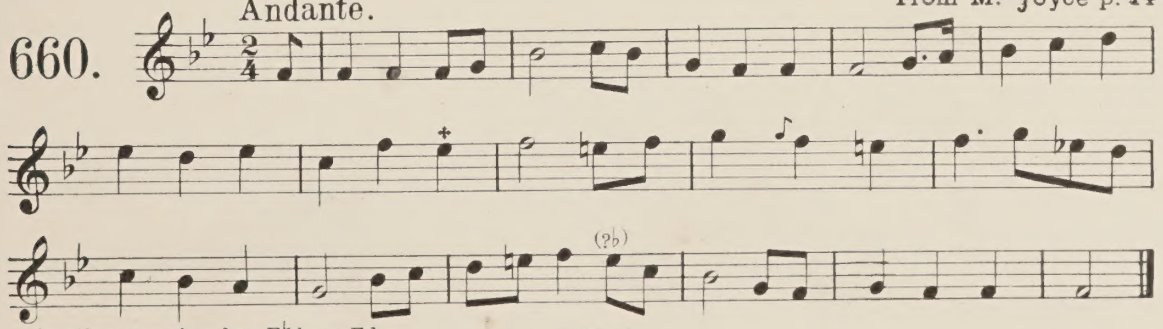


One evening of late as I roved out in state.

From Mr Joyce p. 14

Andante.

660.



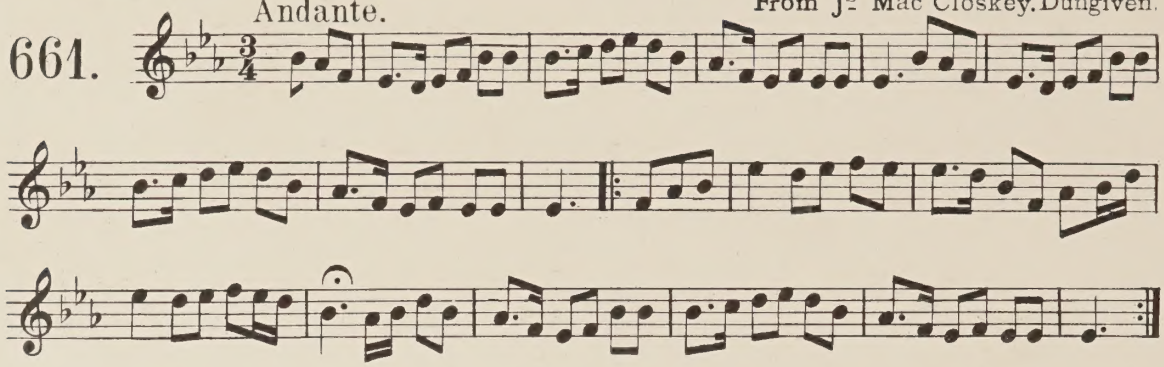
✣ Another version has E♮ here. Ed.

As I walked over the county Cavan.

Andante.

From J^s Mac Closkey. Dungiven.

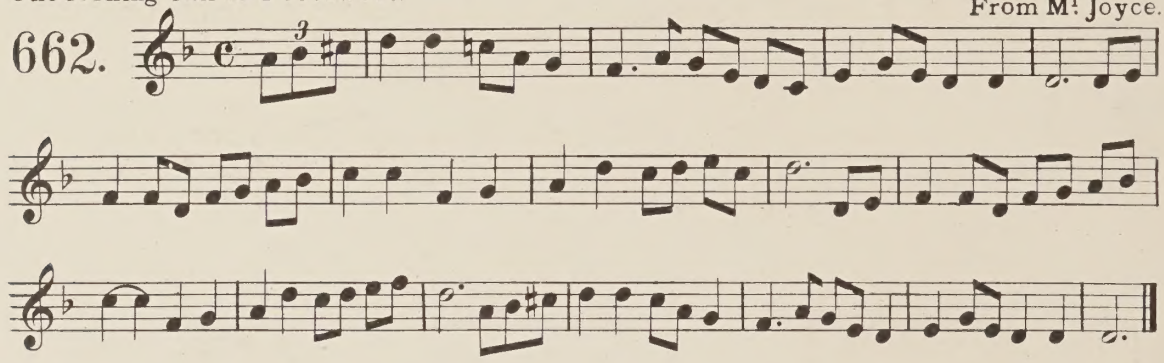
661.



One evening fair as I roved out.

From Mr Joyce.

662.

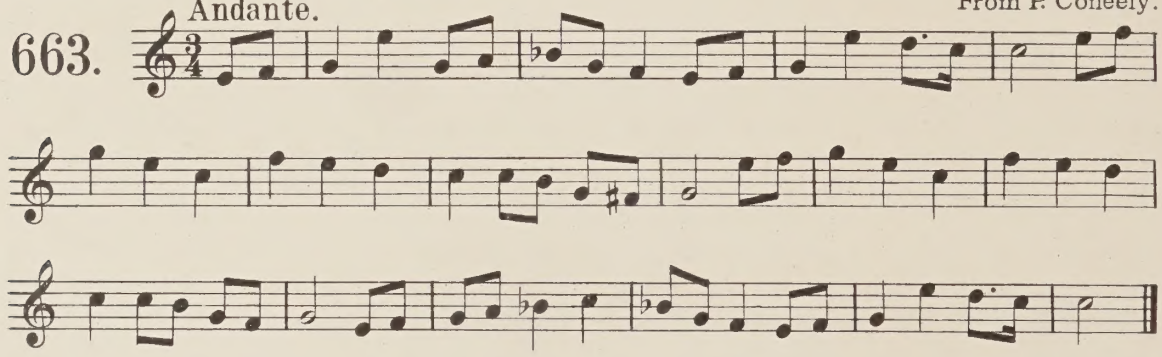


As I was walking one morning in May.

Andante.

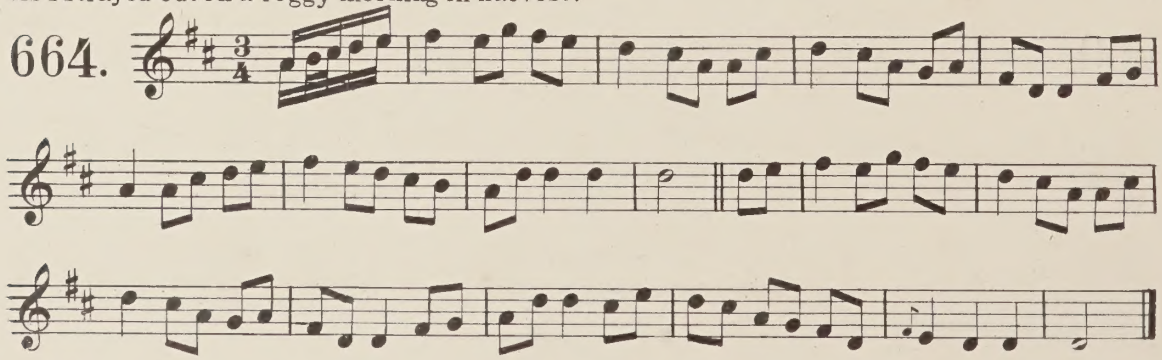
From P. Coneely.

663.



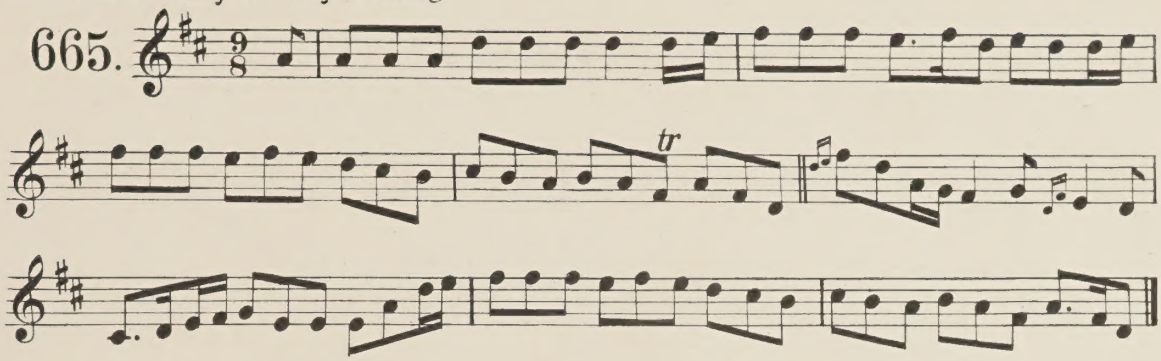
As I strayed out on a foggy morning in harvest.

664.



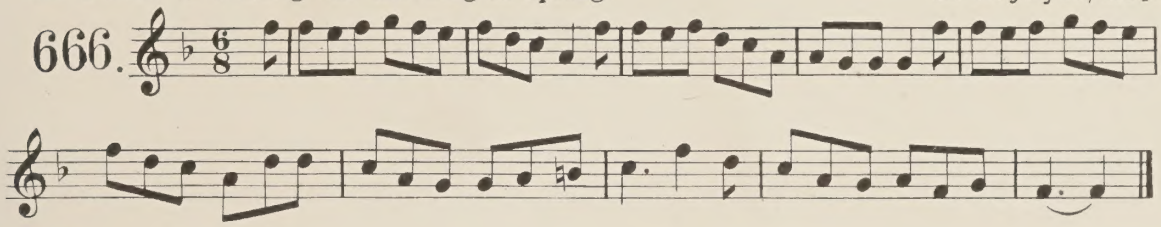
As I walked out yesterday evening.

665.



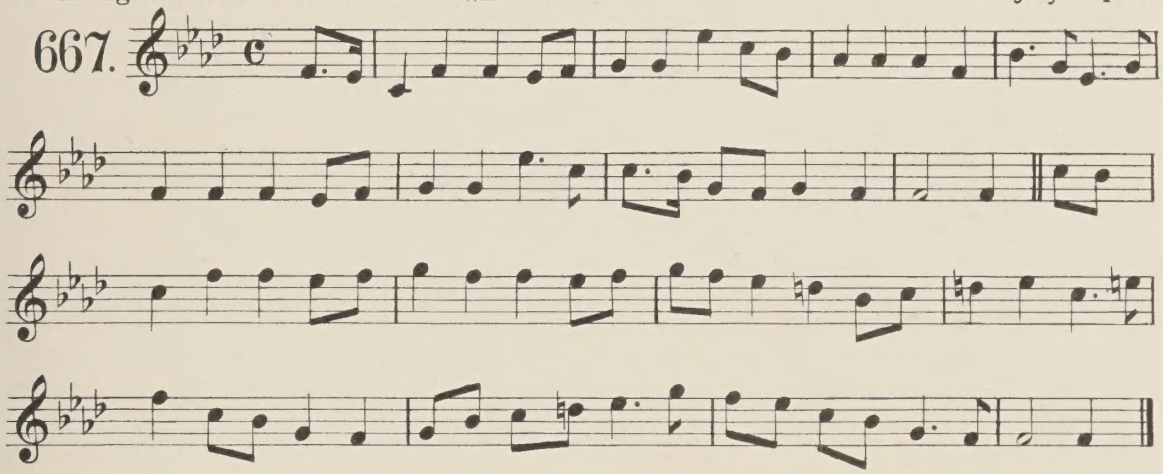
As I went a walking one morning in Spring. P. W. Joyce, Esq.

666.



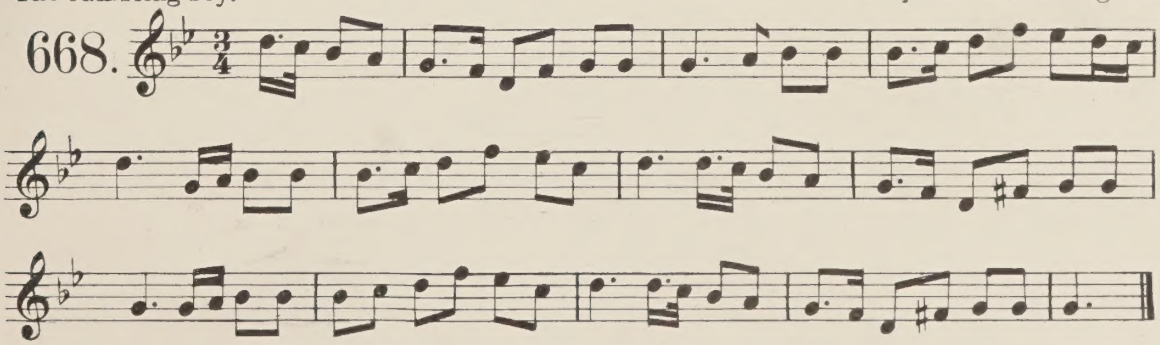
As through the woods I chanced to roam. From Mr. Joyce p.20.

667.



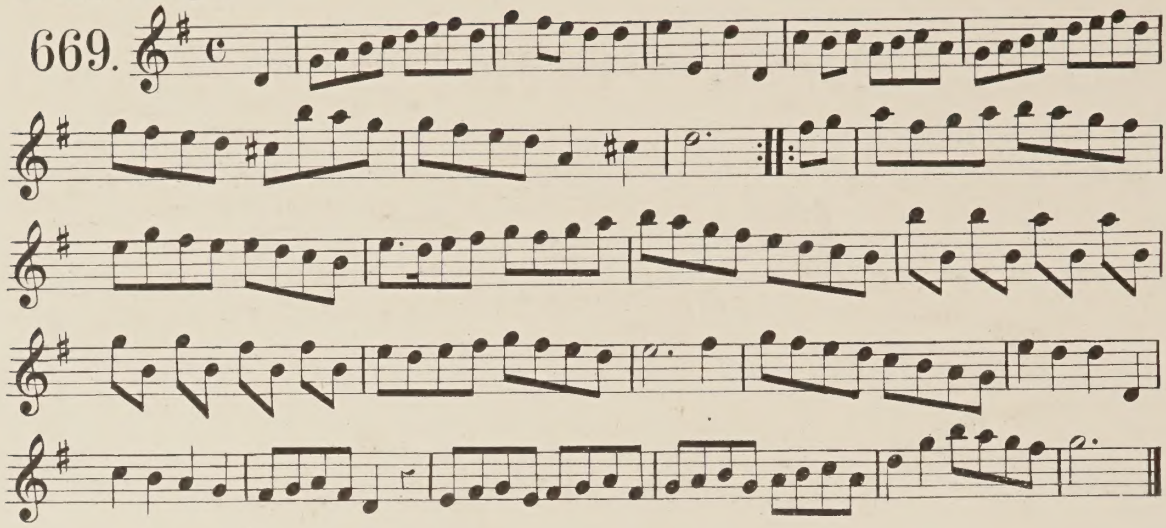
The rambling boy. Badly set in Bunting v.3.

668.



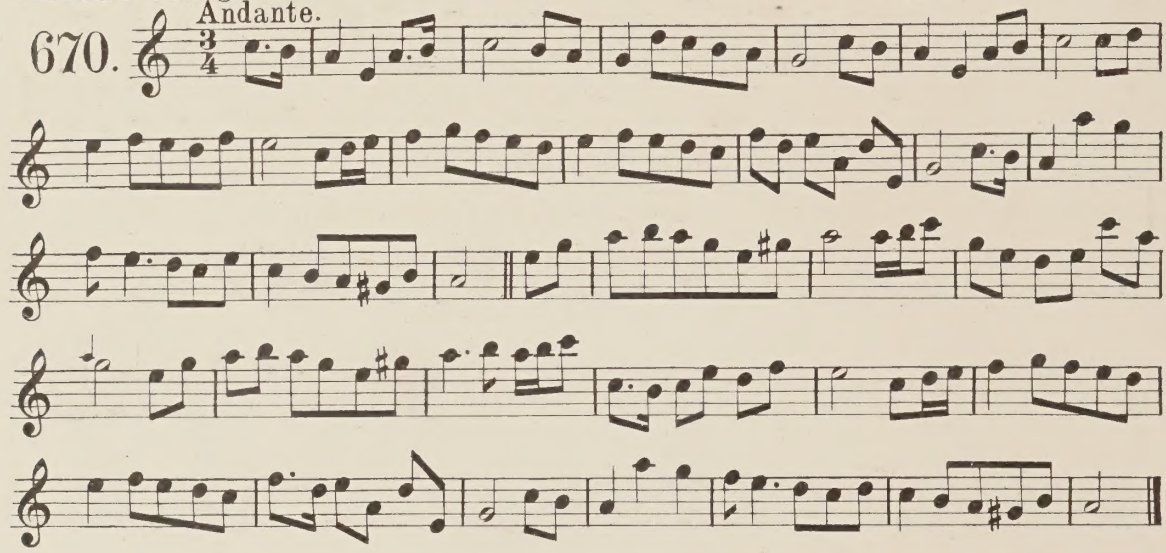
Carolan's draught. From Father Walsh. M S.

669.



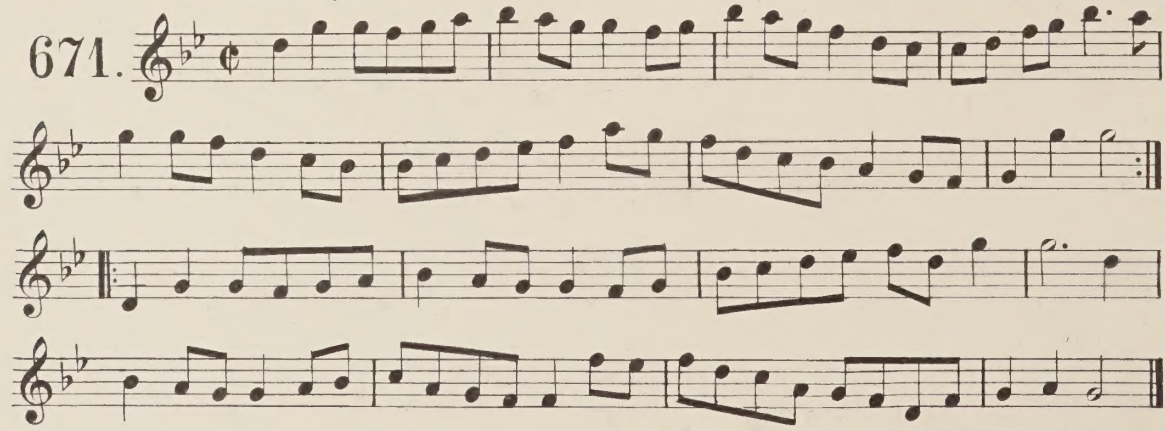
Carolan's Cottage. From P. Carew's M S S.

670. Andante.



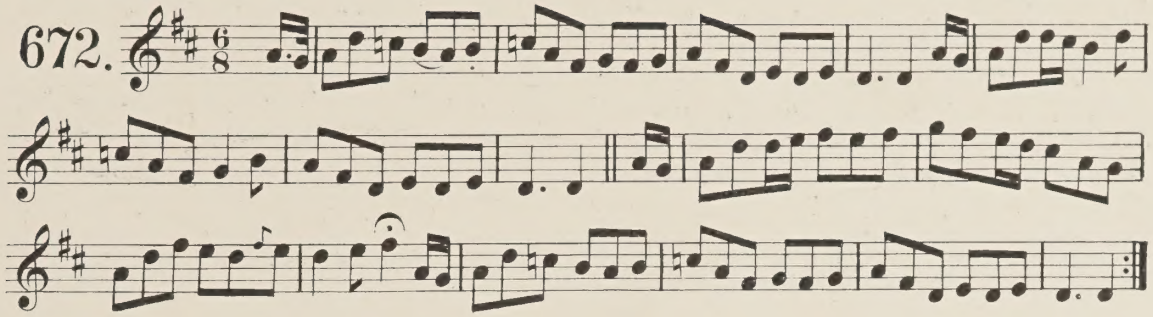
Separation of soul and body. Attributed to Carolan.

671.



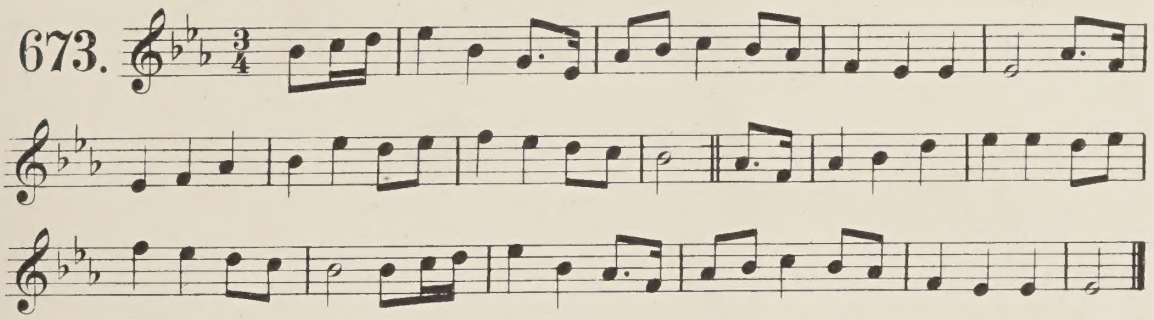
The reading made easy. from Father Walsh's M.S.

672.



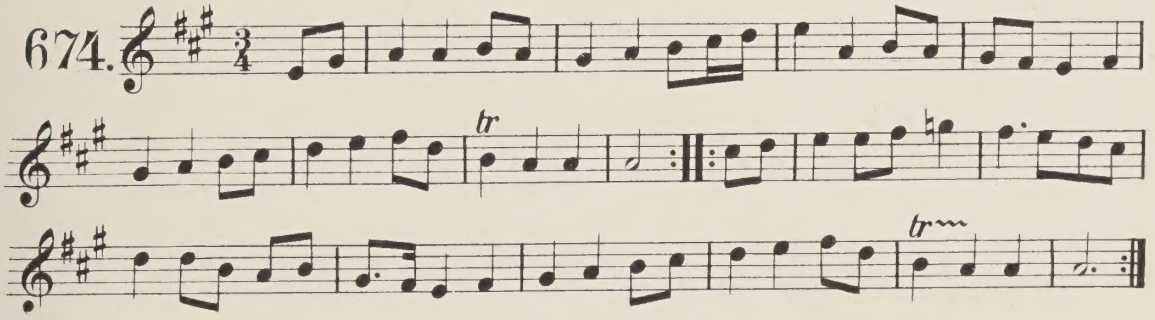
"I courted lovely Sally." from Father Walsh's M.S.

673.



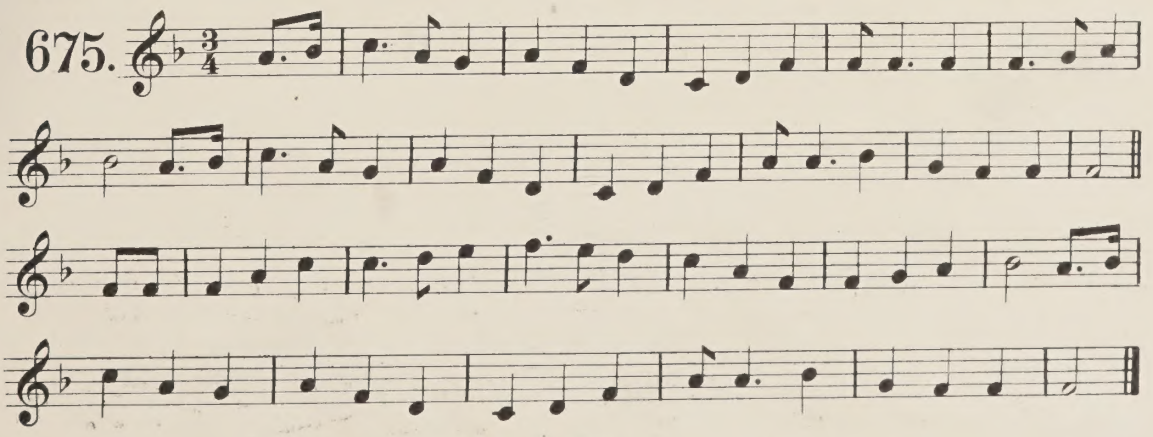
I courted my darling at the age of nineteen. Set in the county of Derry.

674.



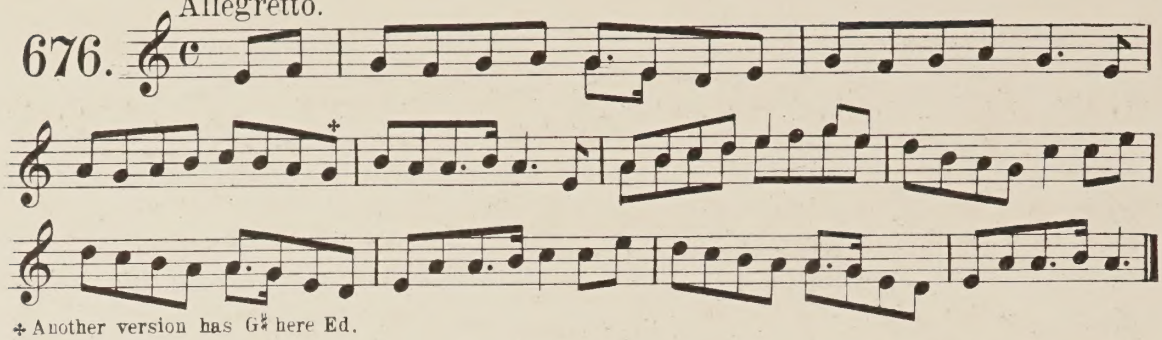
Never despise an old friend. from Miss Ross.

675.



In comes great Buonaparte with forty thousand men. from Mr. Joyce.

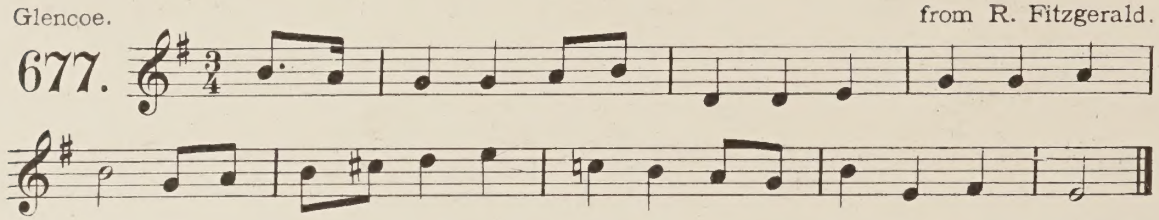
676. Allegretto.



+ Another version has G♯ here Ed.

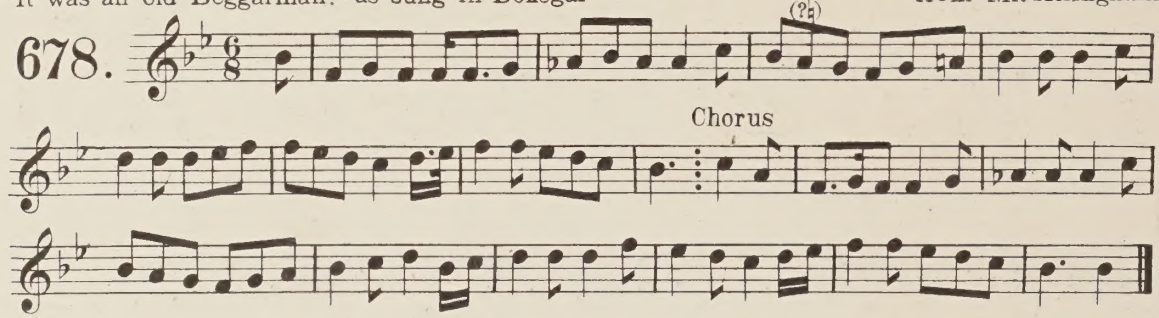
Glencoe. from R. Fitzgerald.

677.



"It was an old Beggarman"- as sung in Donegal from Mr. Allingham.

678.



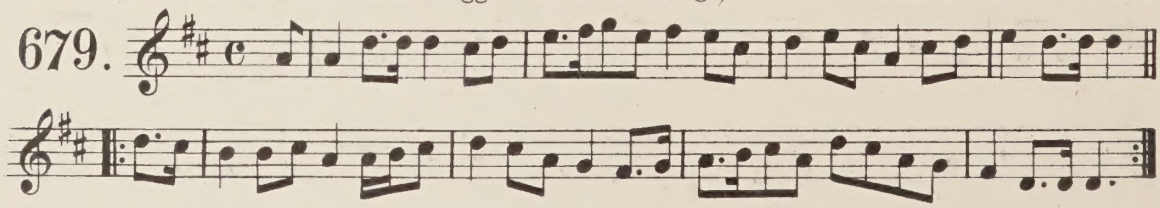
It was an old Beggarman weary and wet
And down by the fi-re side he sat.
He threw down his bags and his broken staff,
And merrily he did sing.

My dear said he if I were as free,
As when I first came to this countrie
I'd dress you up all beggarly.
And away with me you should gang-oh.

Chorus: With his pipe in his jaw,
And his jaw full of smoke,
And the dribbles hung down
To the breast of his cloak
His bag on his back
And his staff in his hand,
He's a jolly old Beggarman-oh.

The Duke of Aberdeen (see "The Beggarman" in Bunting.) from P. Carew's M SS.

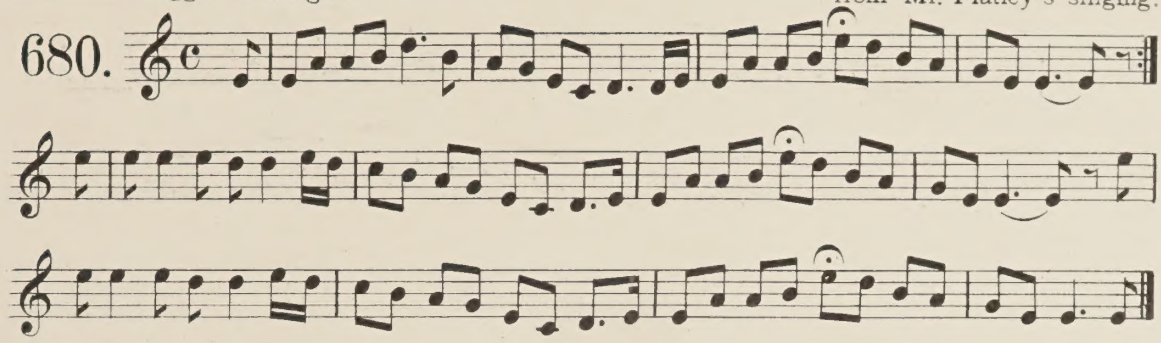
679.



The blind beggar of the glen.

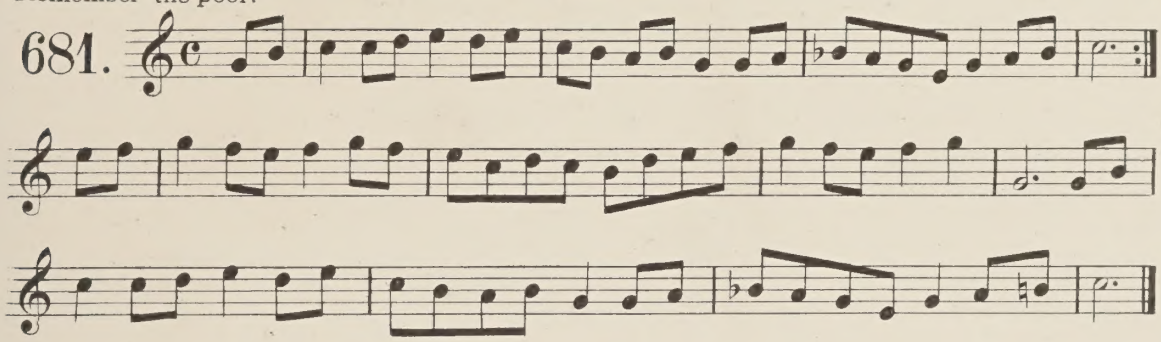
set by J. E. Pigot, Esq.
from Mr. Flatley's singing.

680.



Remember the poor.

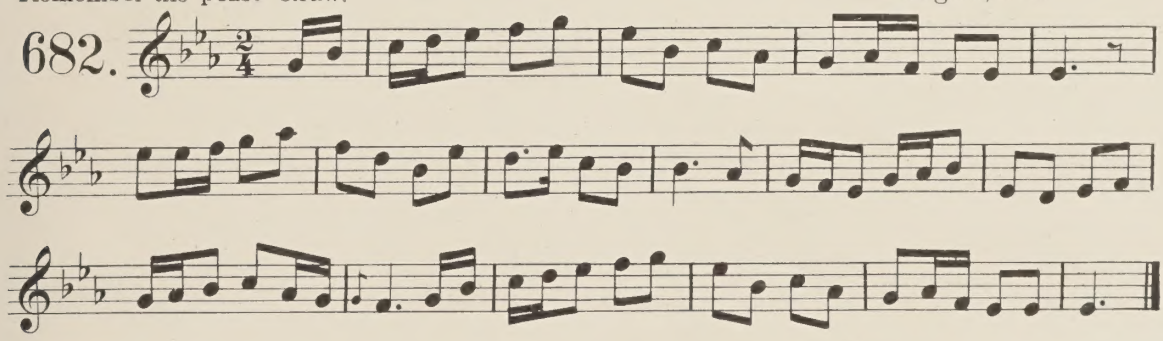
681.



Remember the pease straw.

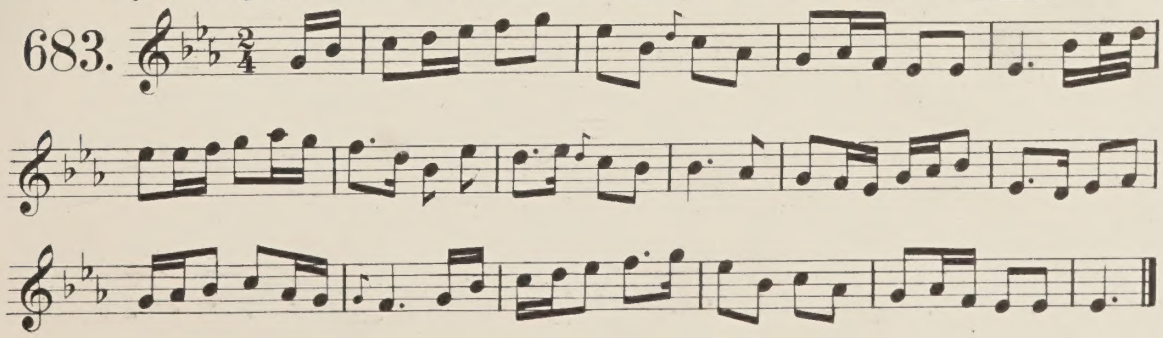
As sung by the Dublin Ballad singers, 1810.

682.



David Foy—as sung by the Dublin street ballad singers, for the last fifty years at least.

683.

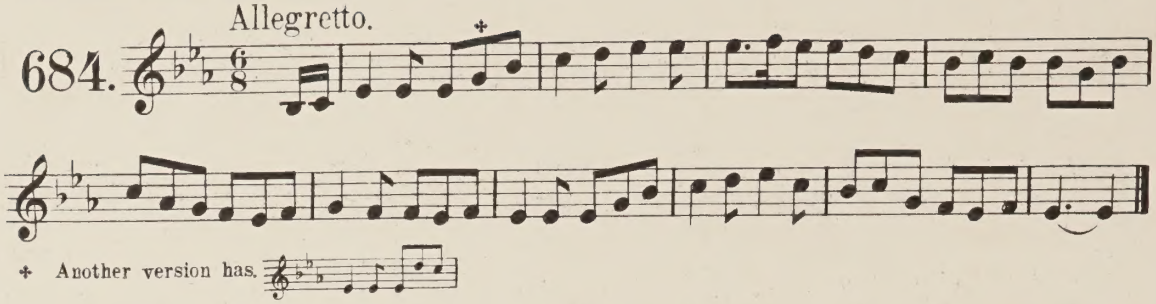


Note. A variant of the preceding. Ed.

The blind man's dream.

Allegretto.

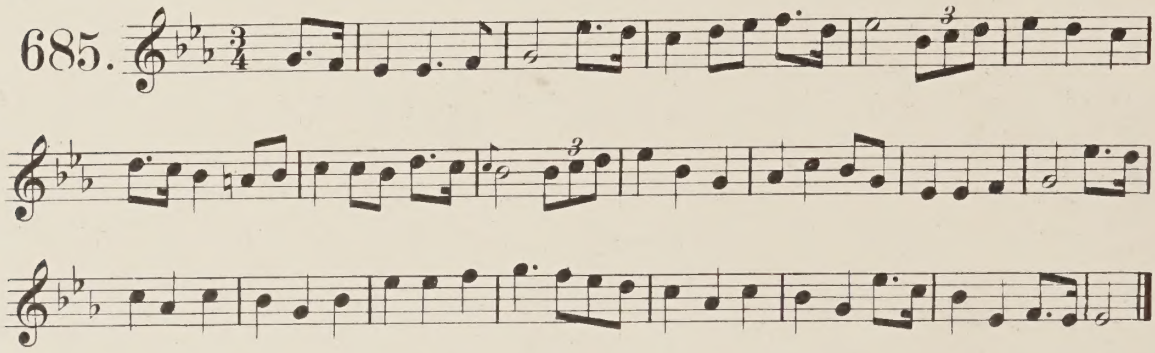
684.



+ Another version has.

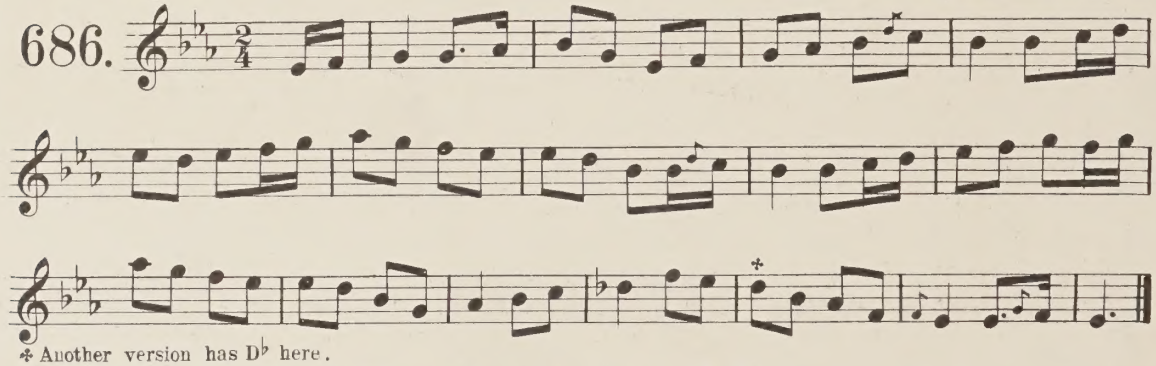
My love he is tall although he is young. A Wexford air. from Mr. R. Fitzgerald.

685.



The suit of green. set in Carlow County by Mr. Watson.

686.

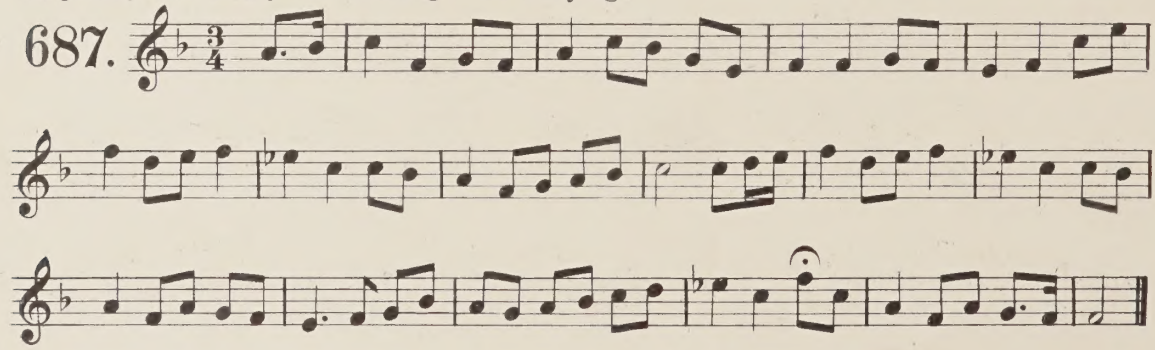


+ Another version has D♭ here.

Note. This tune appears again in F major, with the time-signature C. Ed.

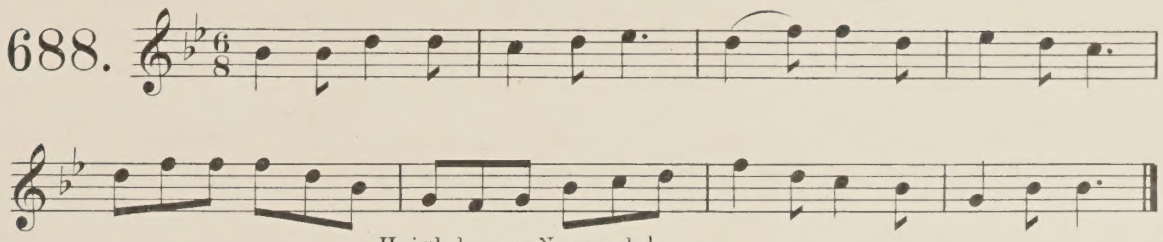
As Jimmy and Nancy one evening were straying.

687.



Heigh ho!my Nancy oh-as sung by James Moylan,gardener. From T. B.

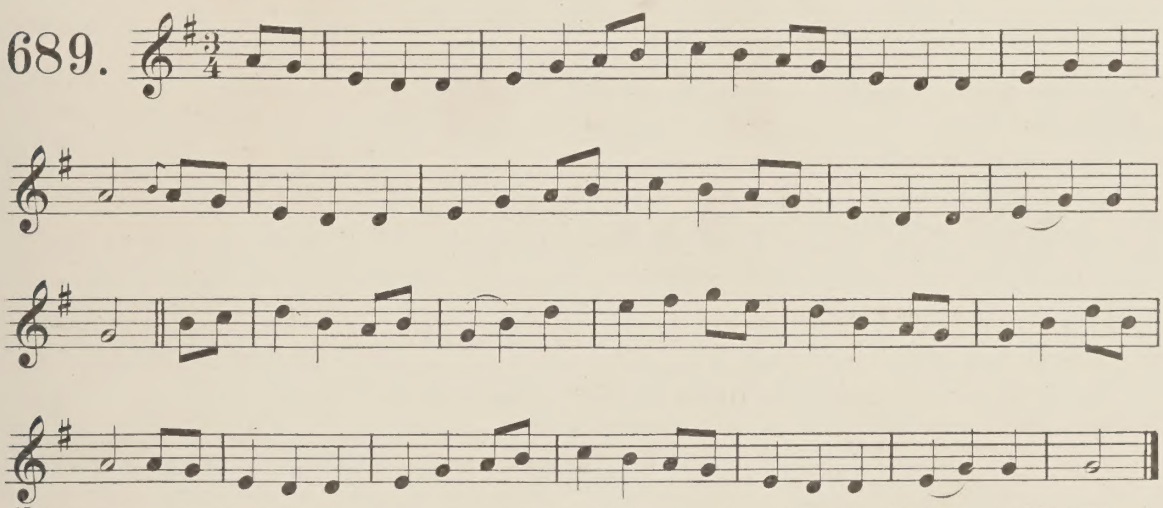
688.



Heigh ho my Nancy oh!
Heigh ho my Nancy oh!
Yonder there's my mother the Queen
And the swan she swam so bonny oh!

Nancy the pride of the east. From Father Walsh M.S.

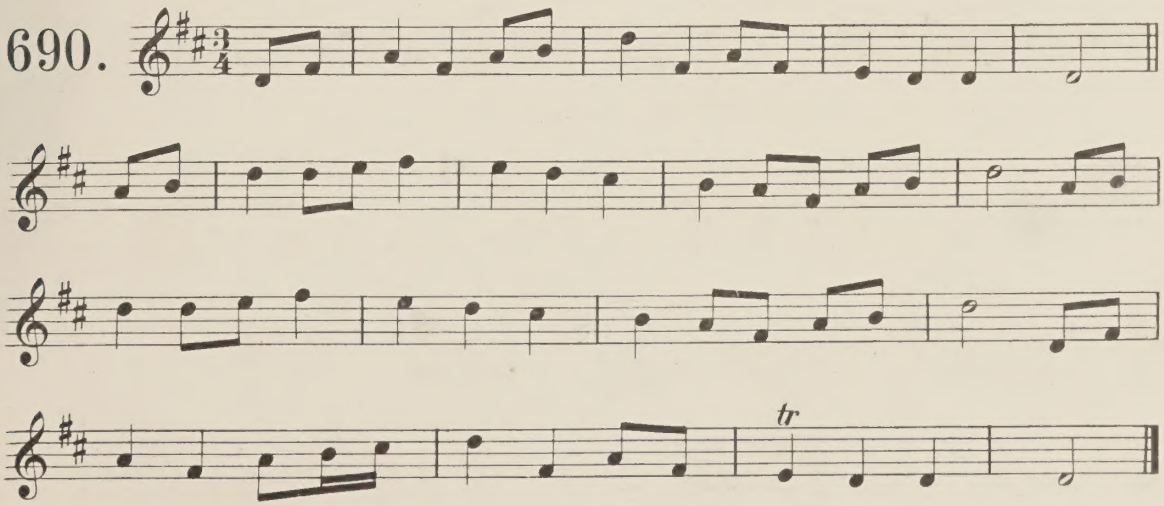
689.



Note. Petrie says there is "a more than usual agreement" between the different versions of this tune. The melody he prints under this title is different to the above. Ed.

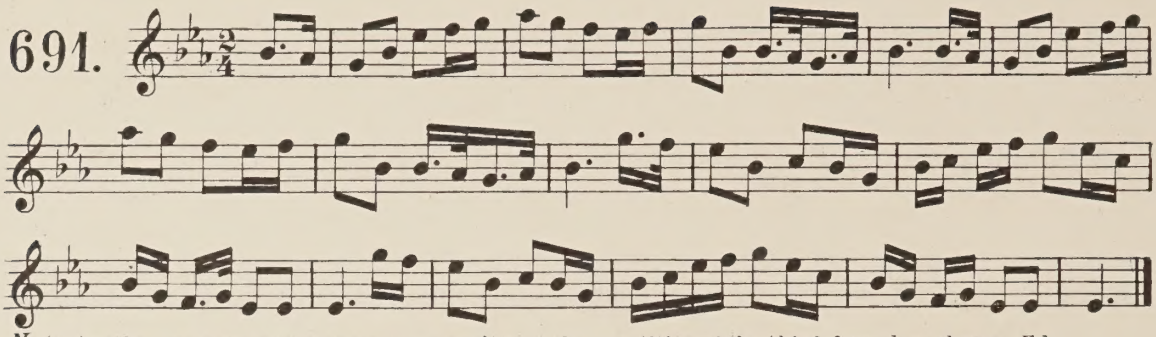
A lady in Pensylvania Lovely Nancy you'll be.

690.



The Deserter. As sung in the county of Carlow. From Mr. Watson.

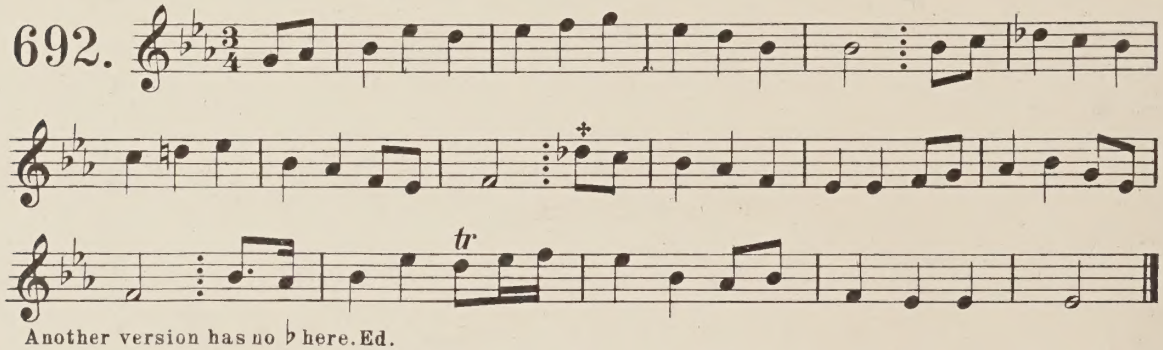
691.



Note. Another version of this tune occurs without the repetition of the third four-bar phrase. Ed.

Perhaps you and I will be judged in one day.

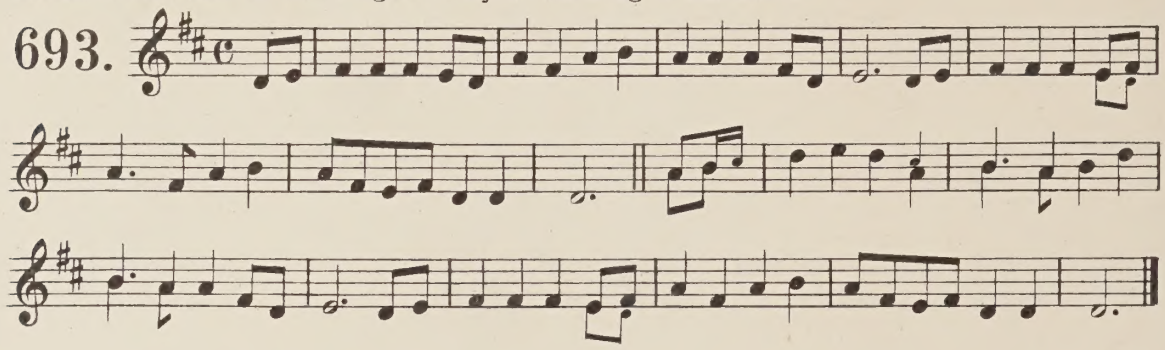
692.



Another version has no ♭ here. Ed.

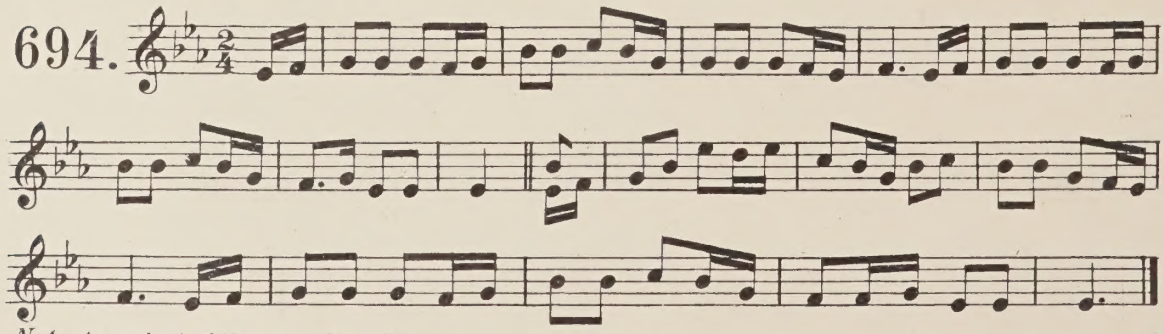
Oh Johnny dearest Johnny, what dyed your hands and cloaths?
He answered him as he thought fit "by a bleeding at the nose."

693.



The dawning of the day. From Kate Keane. Dec. 1854.

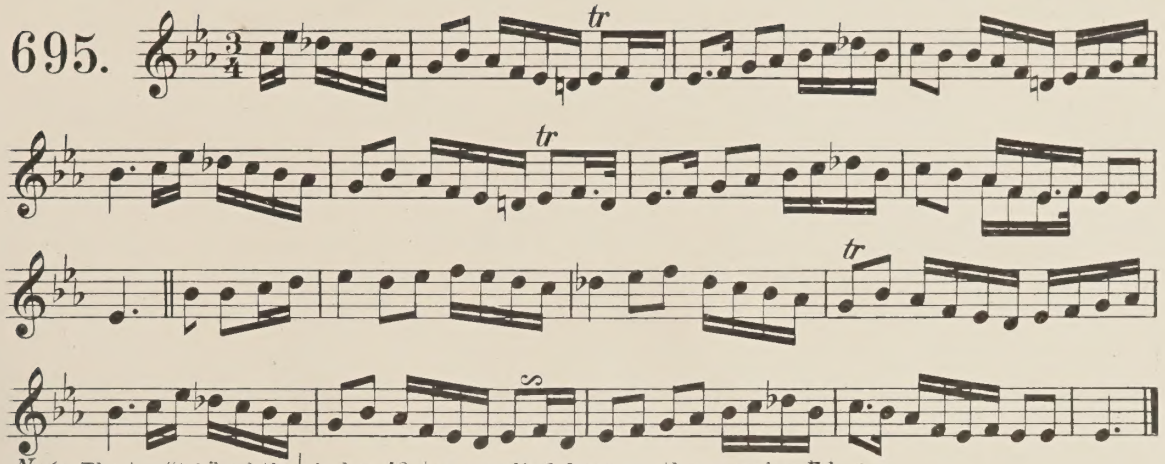
694.



Note. A variant of the preceding. Ed.

Ballymoe. From J. E. Pigot. Esq.

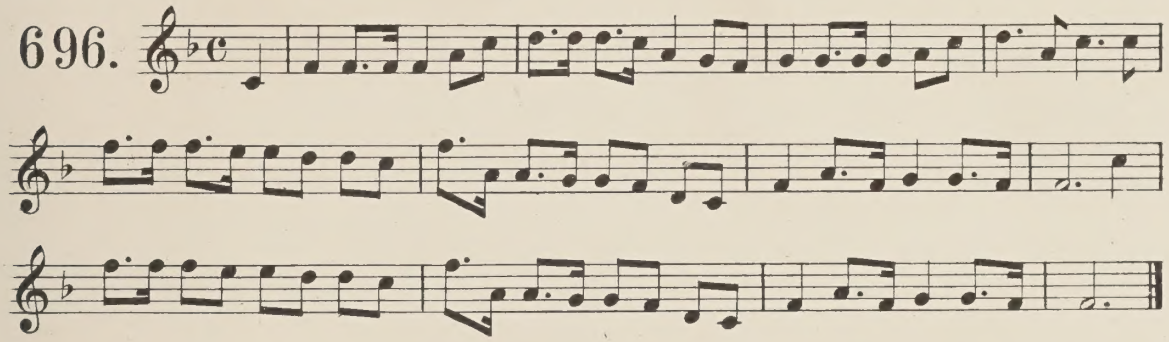
695.



Note. The two "tr's" and the ♭ in bar 13 are supplied from another version. Ed.

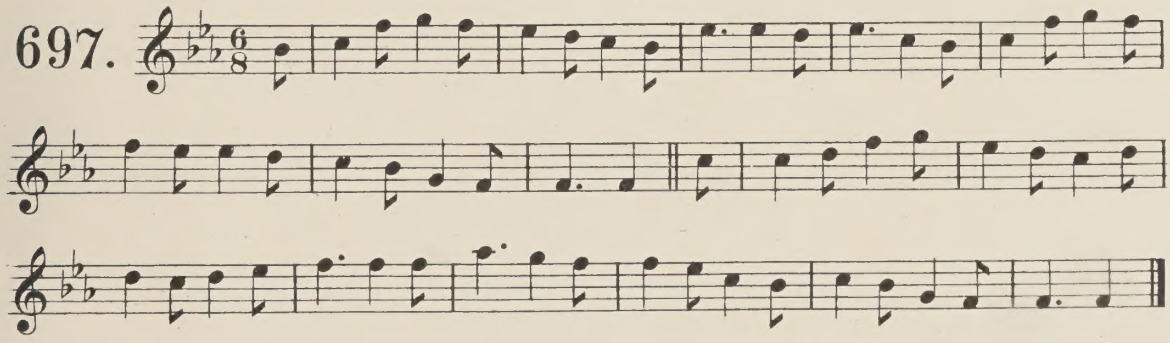
A Waterford boat song. From Mr. O'Kelly.

696.



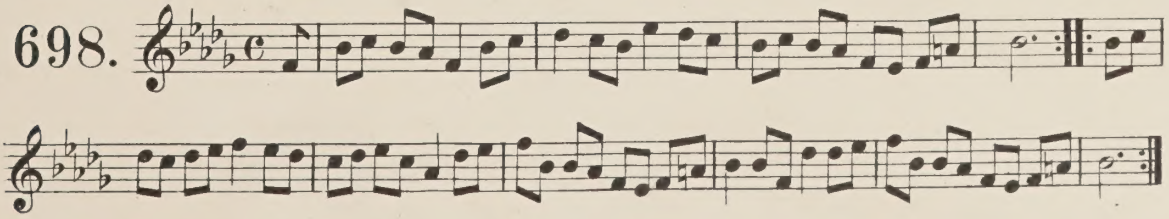
I have no desire for mirth.

697.



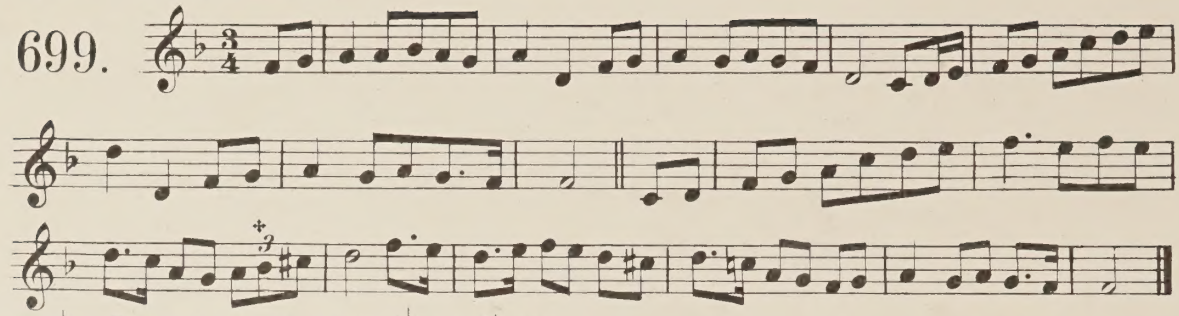
They say my love is dead. From Scullun a Fiddler, Bellaghy

698.



I grieve for my lover in secret.

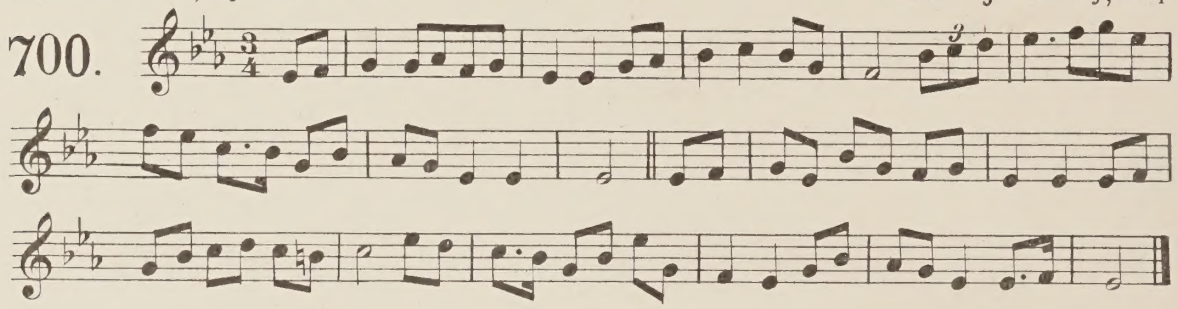
699.



✣ B♮ ? But probably should be B♭ and C♮. Ed.

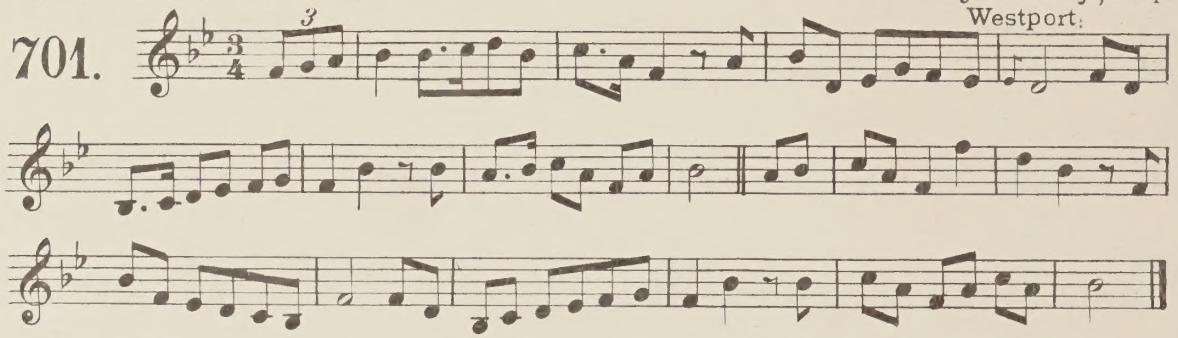
My lover is fled, my heart is sore. From P. J. O' Reilly, Esq.

700.



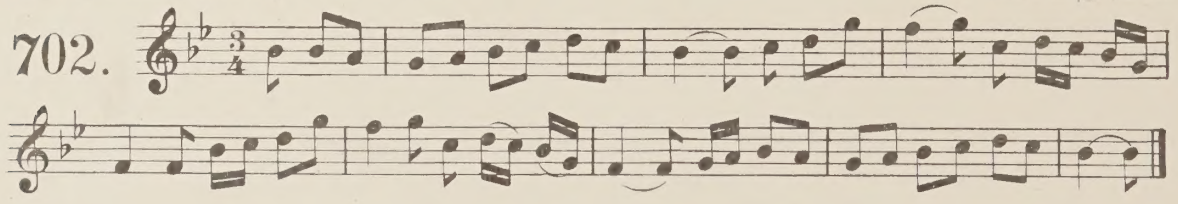
My love will ne'er forsake me. From P. J. O' Reilly, Esq. Westport.

701.



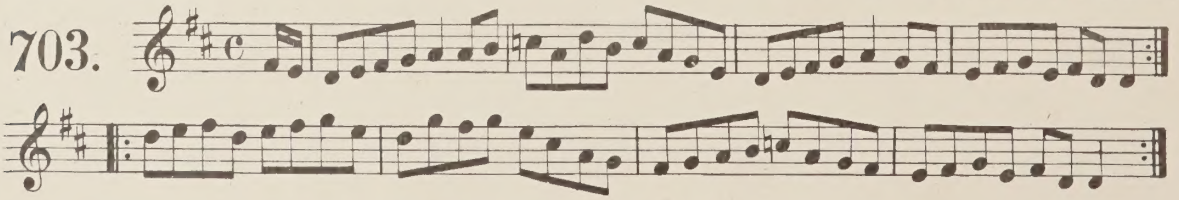
Must I be bound and my Love be free. R. Fitzgerald.

702.



My love is in the house. A Cork Reel. From Carew's MSS.

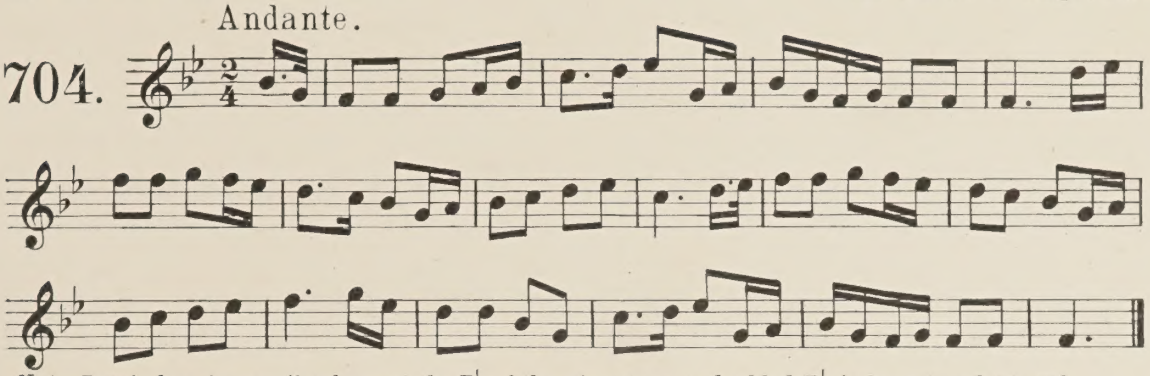
703.



My love she won't come near me. From Mr R.A.Fitzgerald.

Andante.

704.

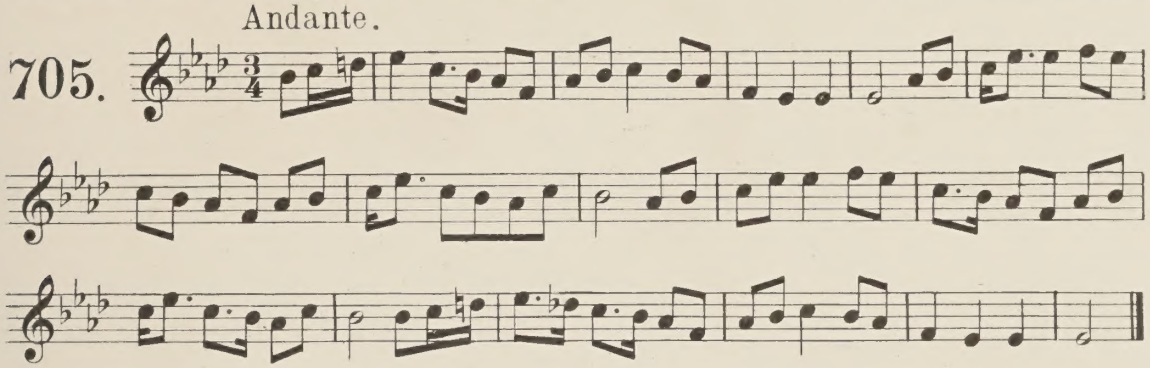


Note. Petrie has in pencil taken out the E♭ of the signature, and added E♭ in bars 2 and 14. Ed.

The Maid I loved dearly has left me behind. From P. Mac Dowell.

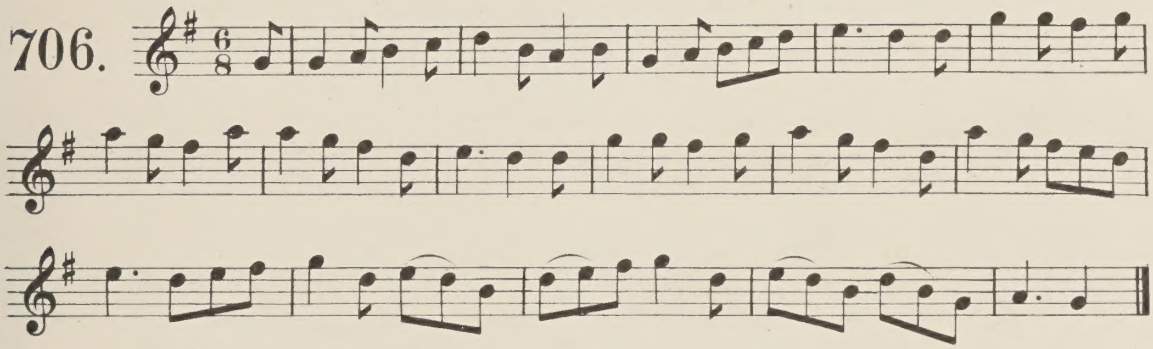
Andante.

705.



I will visit my love on the mountain.

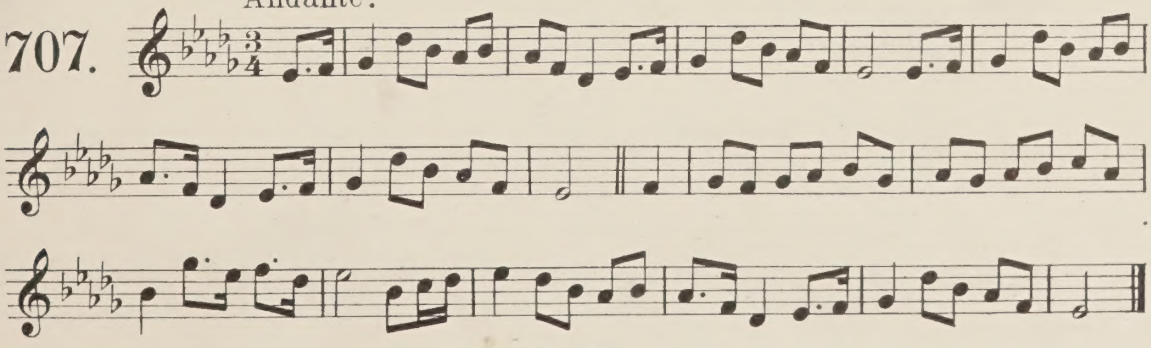
706.



Along with my love I'll go. From Mr Joyce.

Andante.

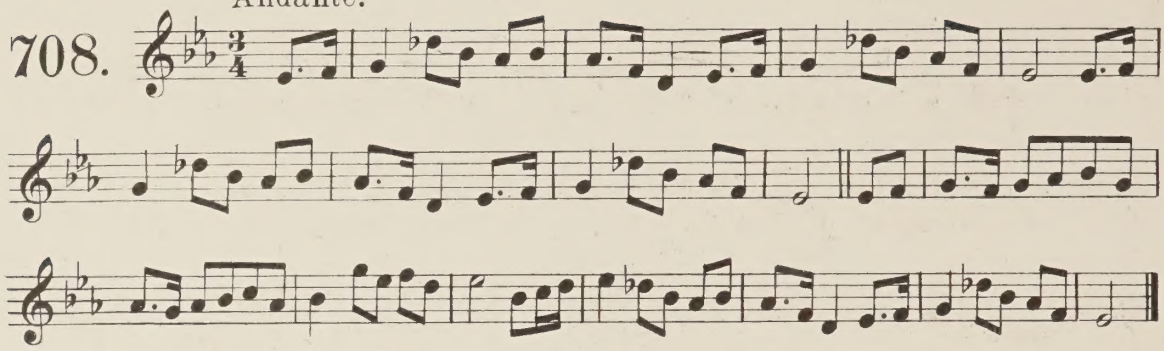
707.



Along with my love I'll go. From P. Joyce, Esq

Andante.

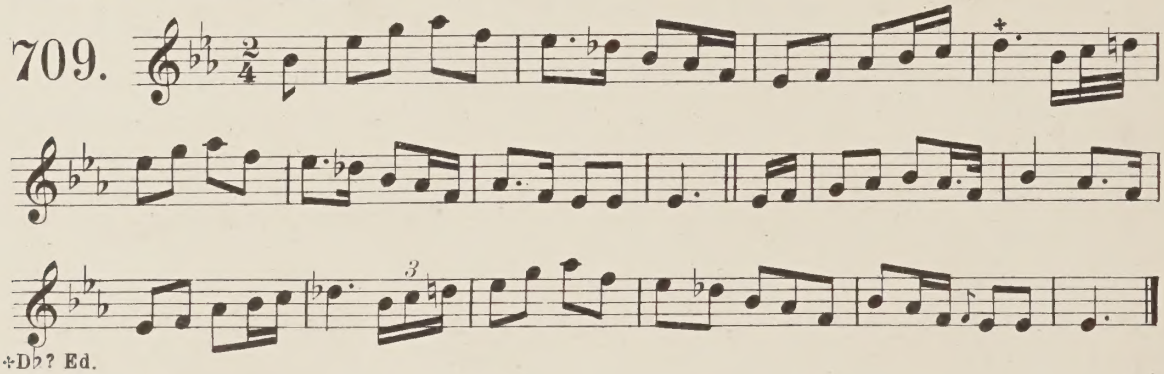
708.



Another version of the preceding. Ed.

The Maid of Castle Creagh.

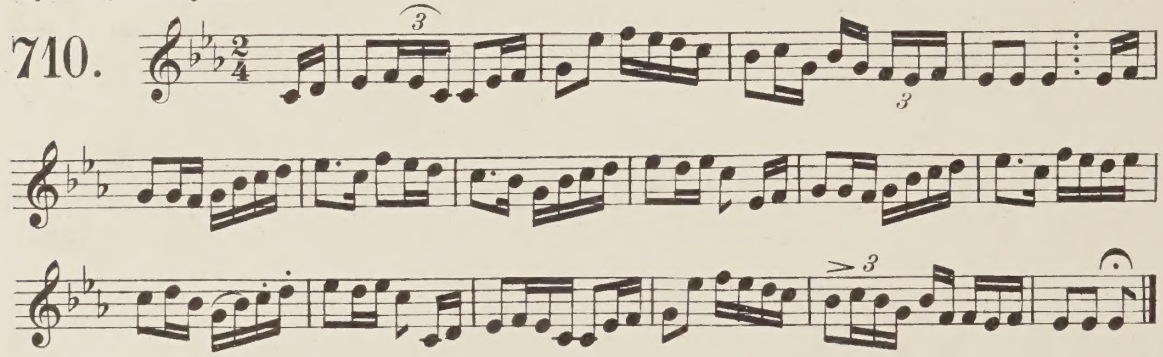
709.



+D♭? Ed.

My Baby on my arm.

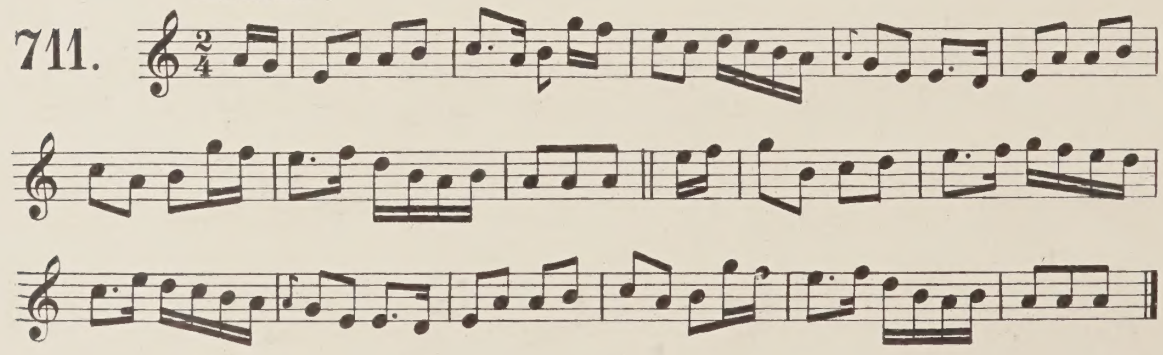
710.



The Greeks' victory. From P. Carew's MSS.

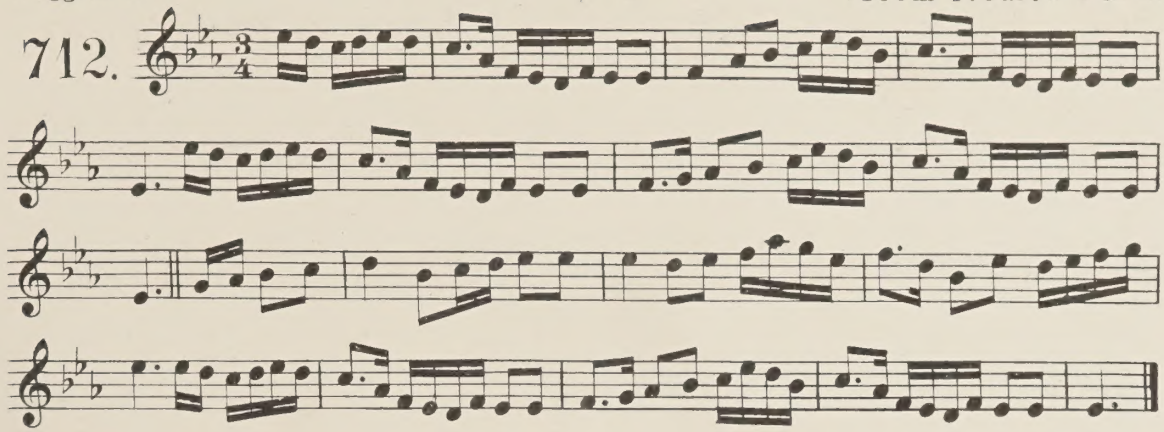
Andante.

711.



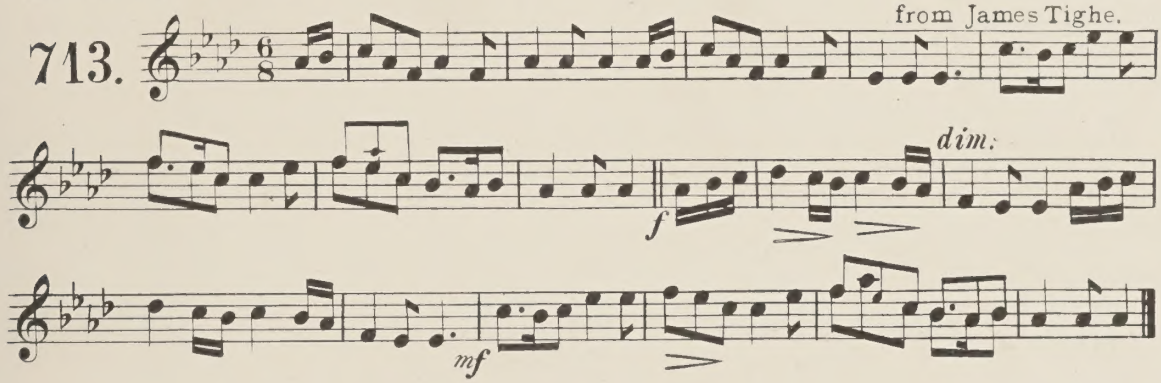
Luggelaw. From P. Carew's M S.

712.



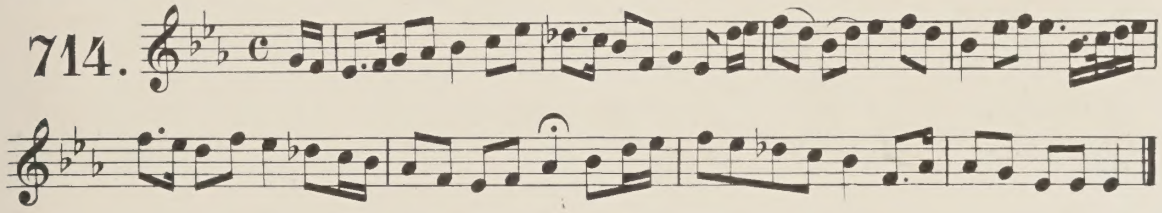
Catha Rony. A county of Louth air from James Tighe.

713.



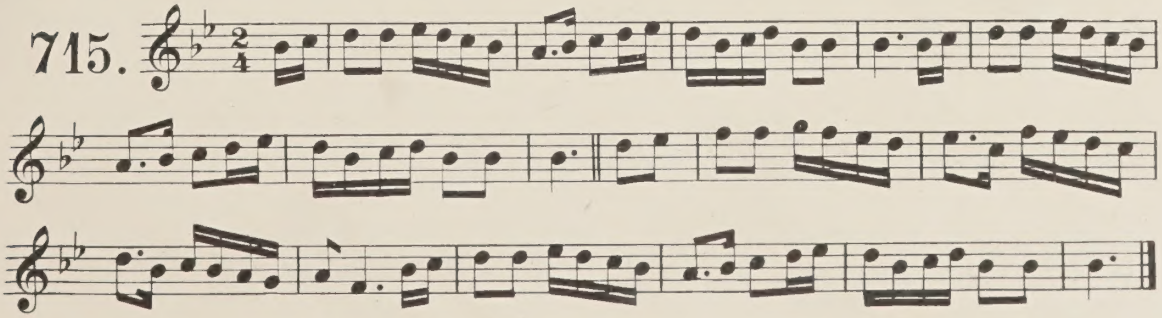
Down by Newcastle shore.

714.



Lady Shearbrook.

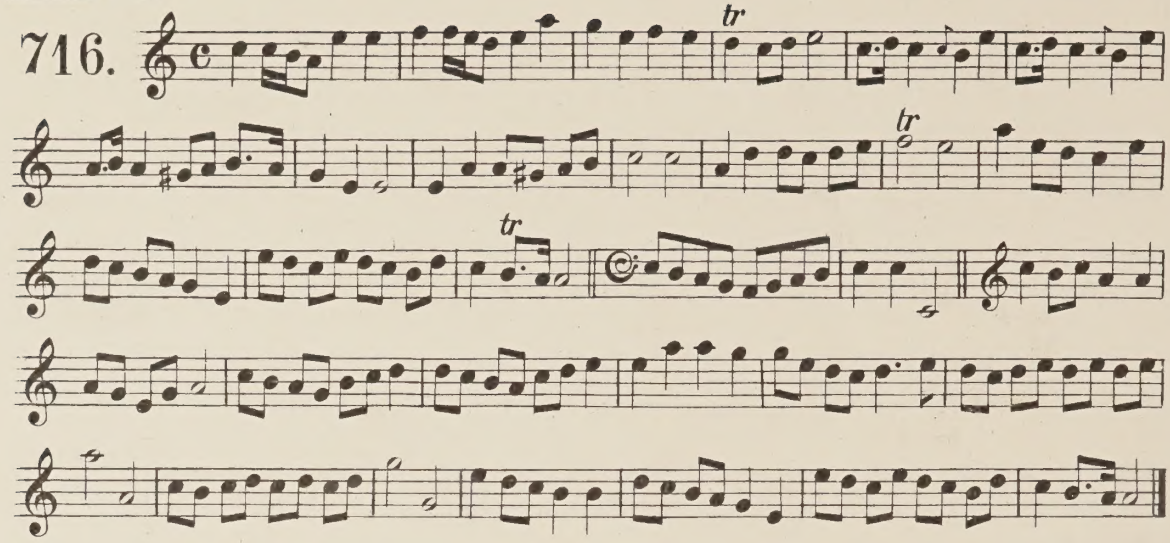
715.



Madame Cole.

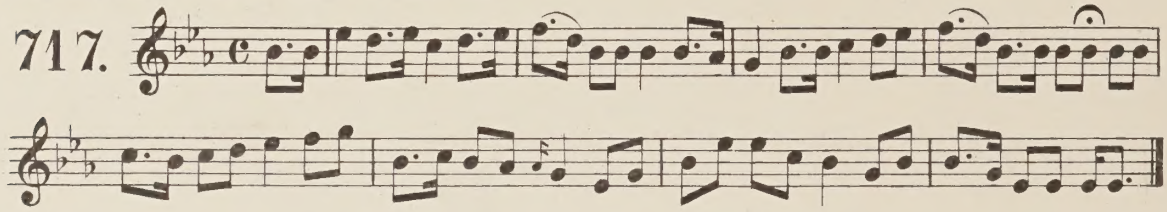
One of Carolan's finest airs.

716.



Isbel Falsey - or False Isabel, a Manx air.

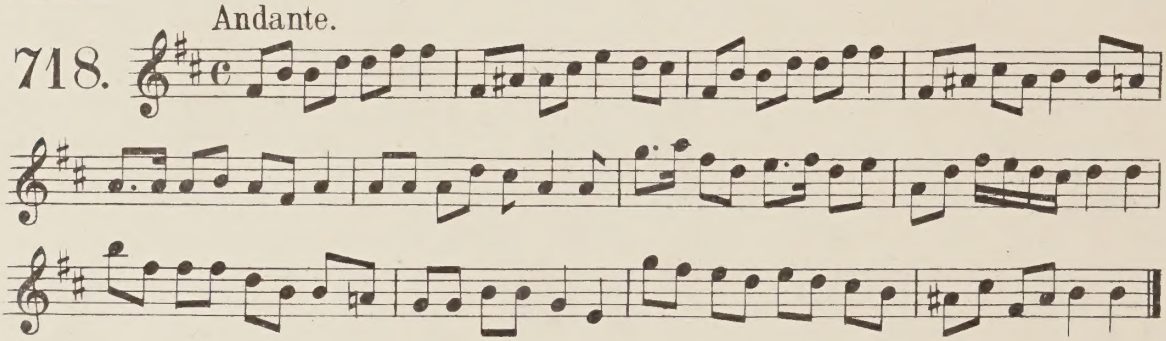
717.



Cathleen.

Andante.

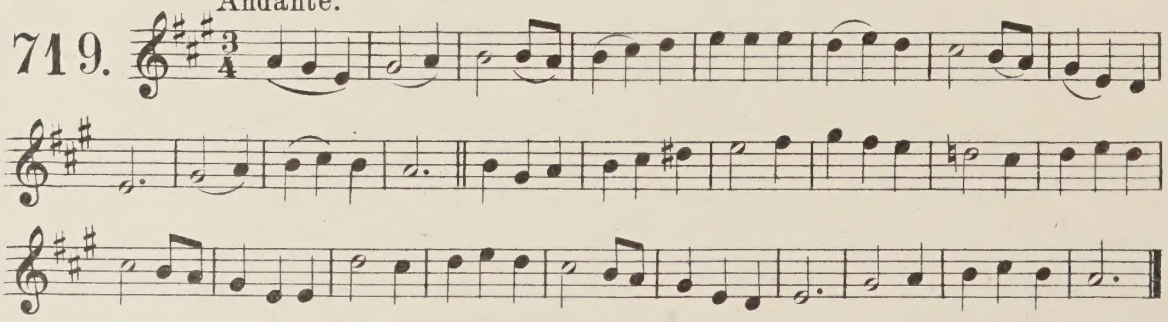
718.



Eveleen.

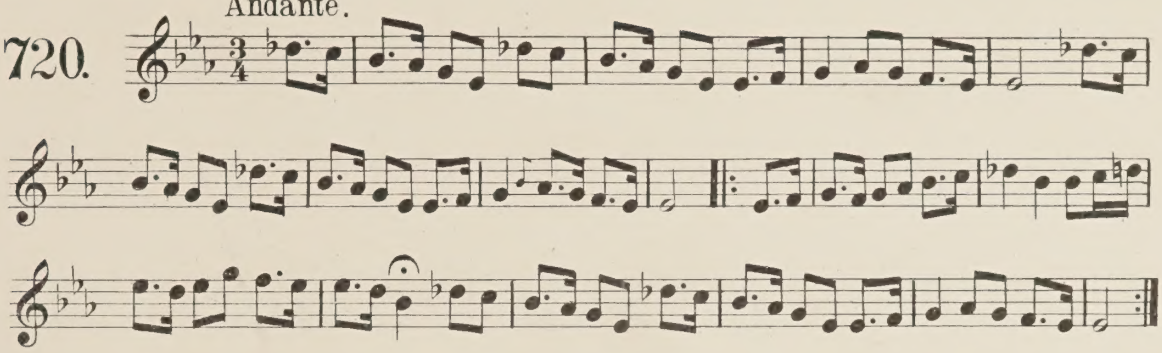
Andante.

719.



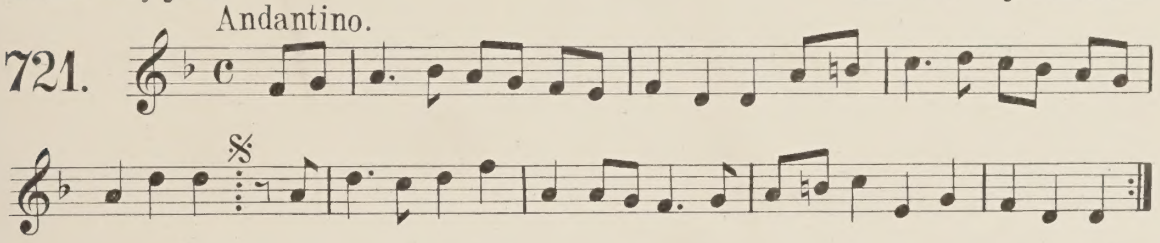
Fond Chloe, (A queer name for an Irish air.) from Mr. R. A. Fitzgerald.

720. Andante.



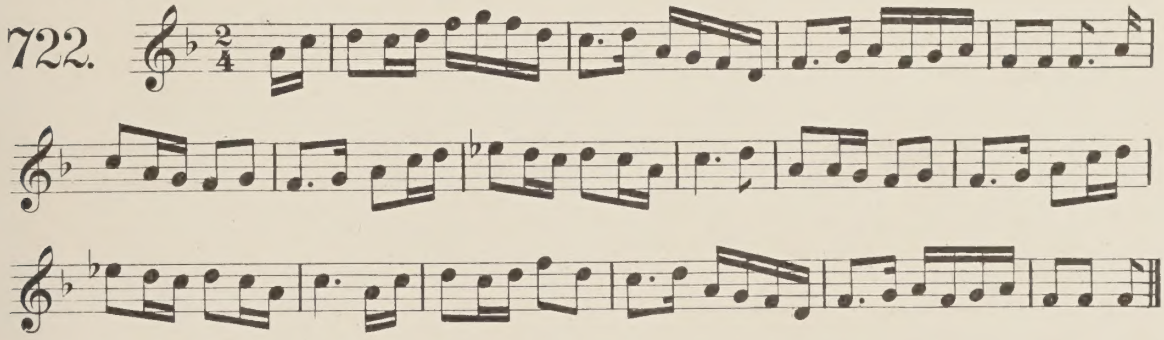
Sweet lovely Joan. from Mr. F. J. Southwell.

721. Andantino.



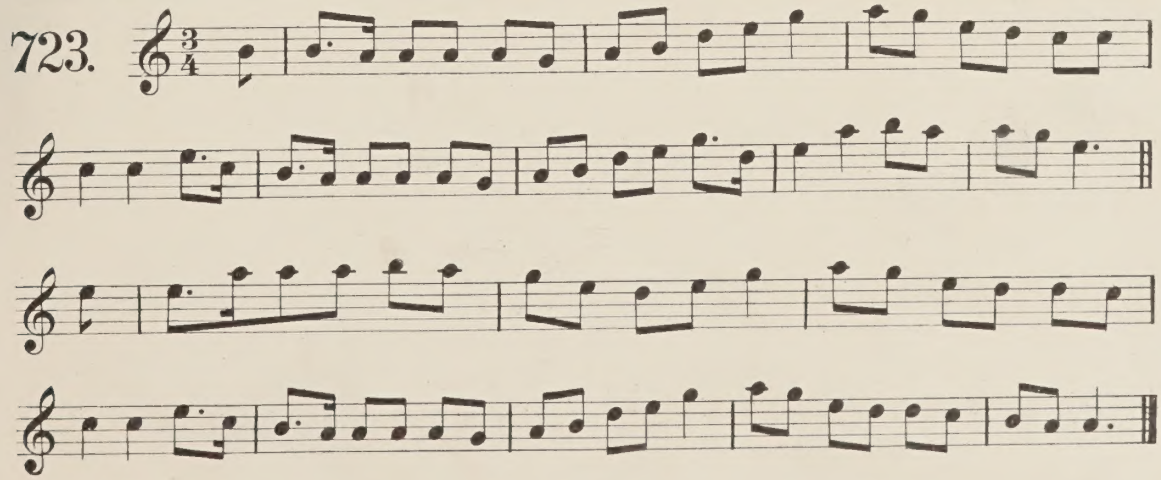
Molly fair, that western dame.

722.



Molly Butler. A County of Clare tune.

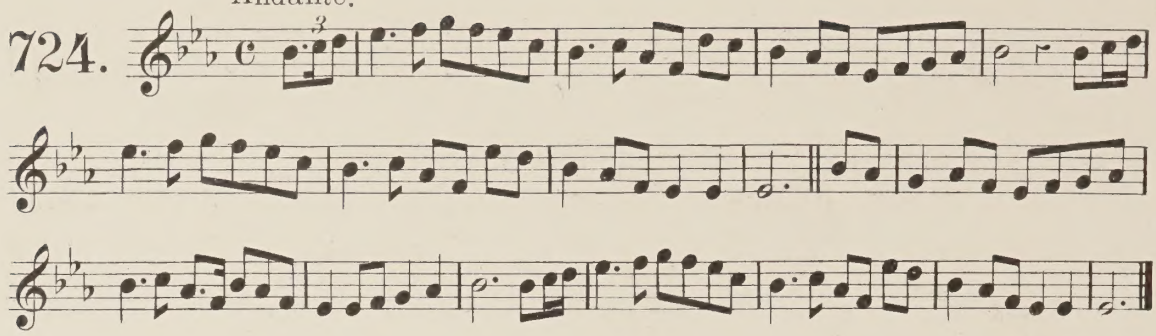
723.



Molly Bān so fair. from P. Mac Dowell Esq.

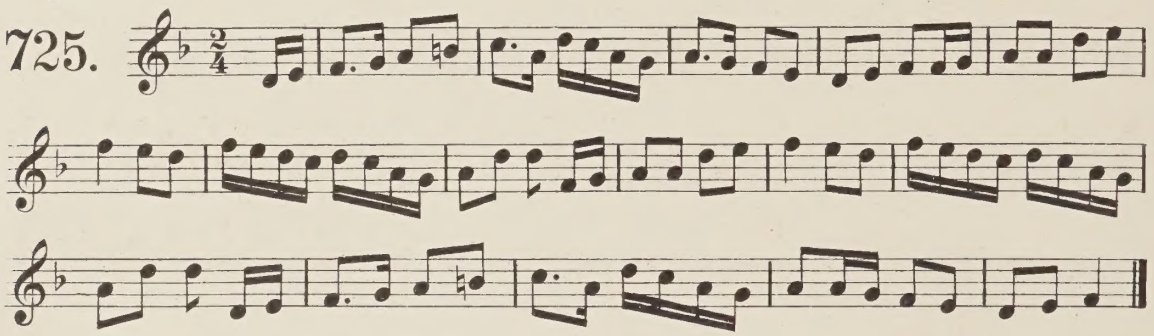
Andante.

724.



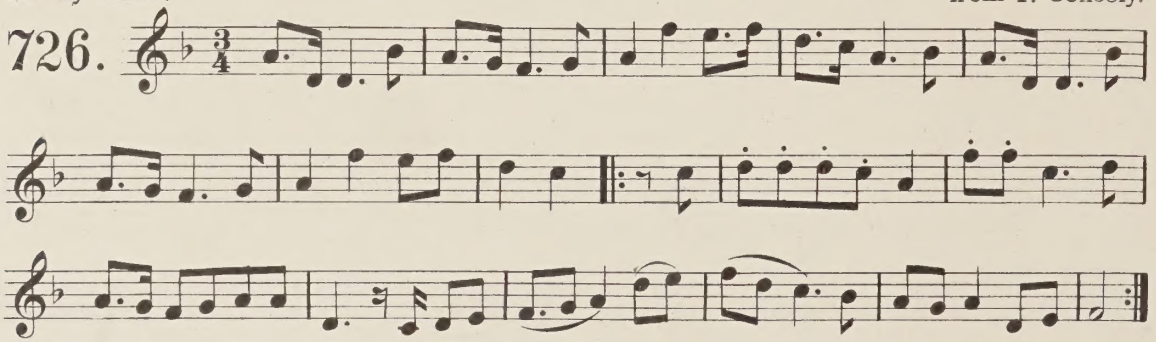
Bridget of the mildest smile.

725.



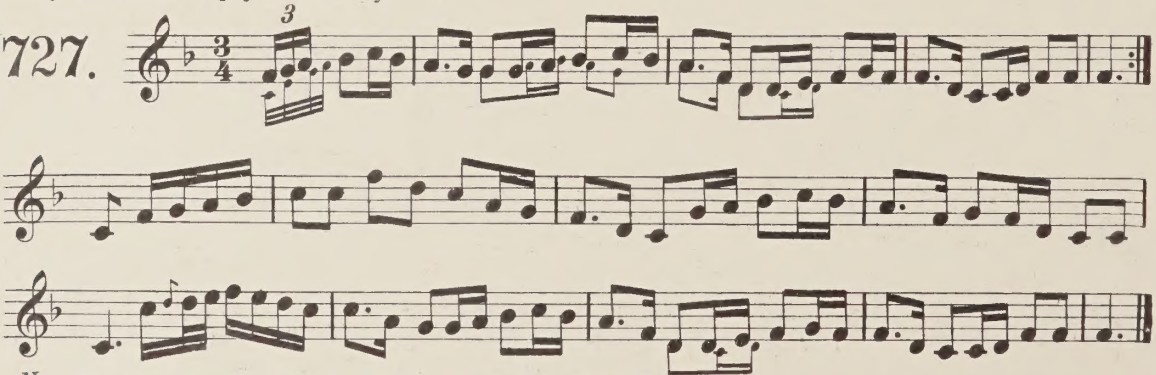
Lovely Anne. from P. Coneely.

726.



Sally Whelan - a Joyce country tune.

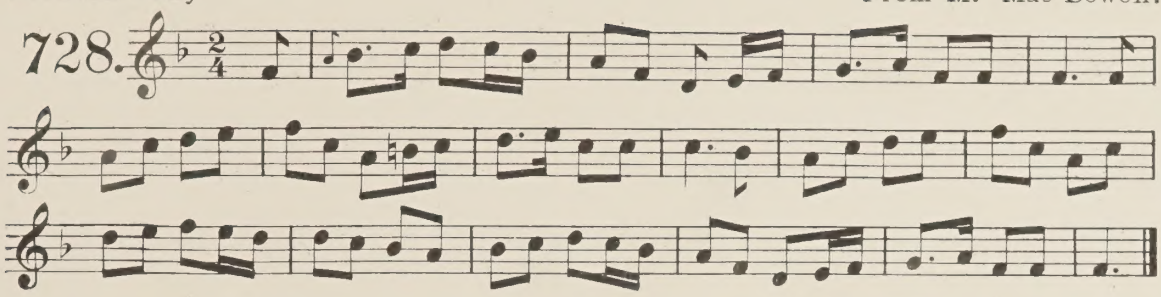
727.



Note. This tune appears again under the title "Sally Phelan."
The small notes indicate the differences between the two versions. Ed

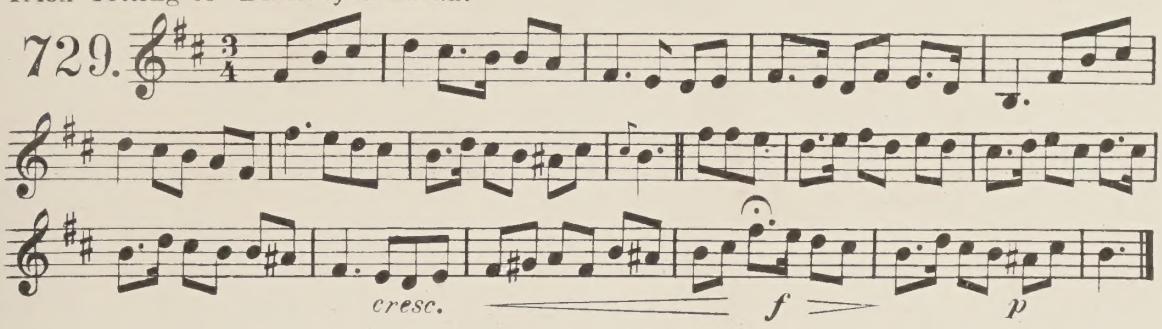
Scornful Sally. From Mr Mac Dowell.

728.



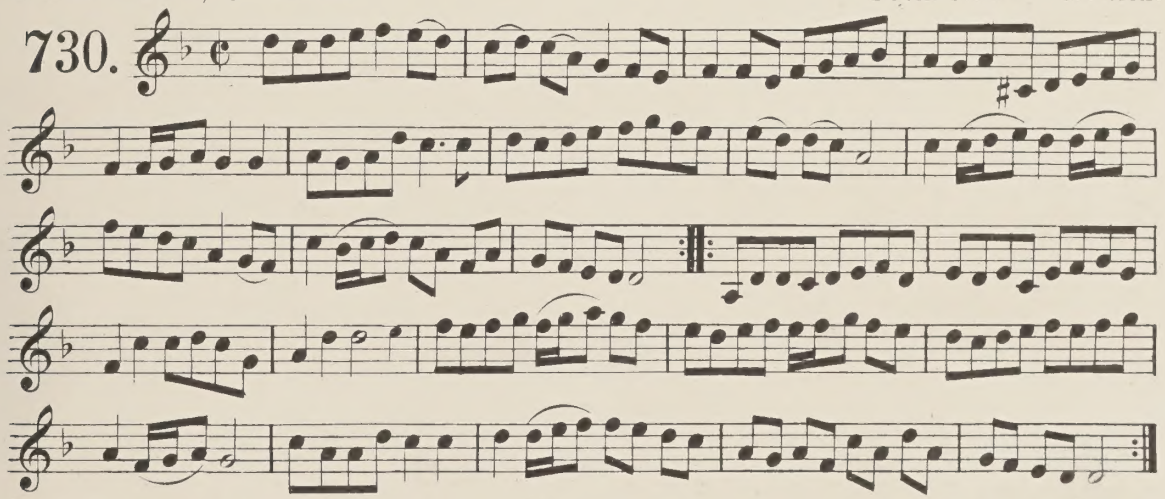
Irish setting of "Black eyed Susan."

729.



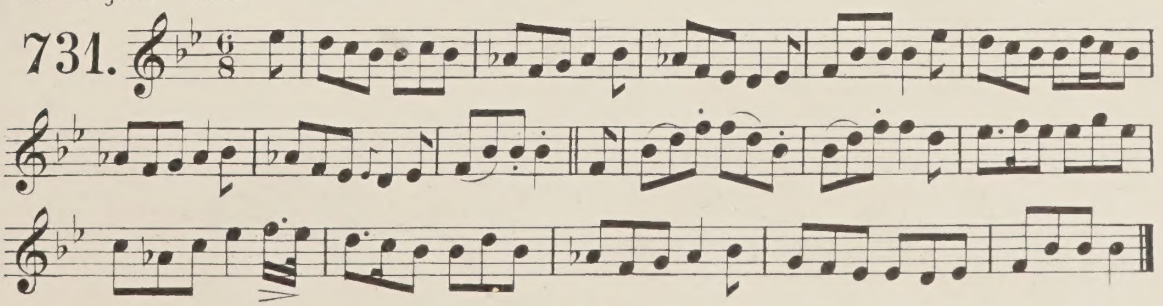
Sir Ulick Burk, by Carolan. From Neal's collection.

730.



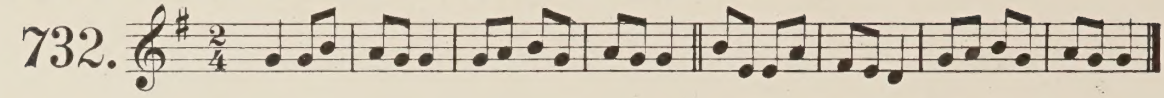
Father Jack Walsh.

731.



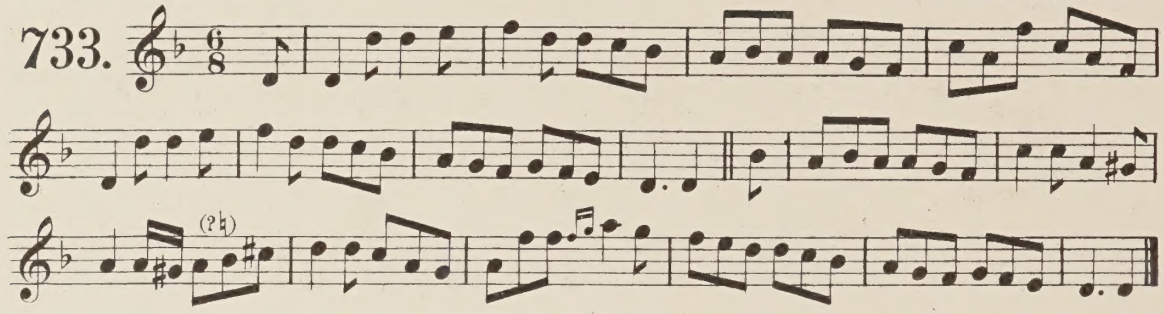
Stewart of Kilpatrick and the daughter of the king of Ine.

732.



Doctor O' Halloran. From Mrs. Close.

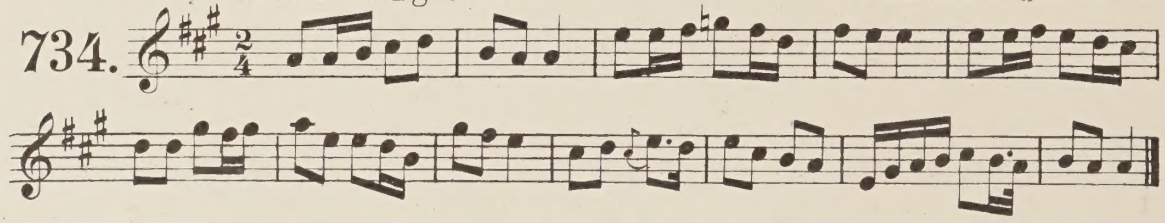
733.



Bold Captain Friney.

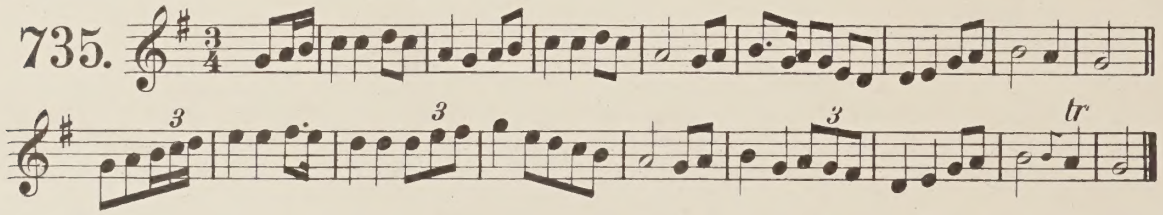
In marching time. From Mr. Pigot's M S.

734.



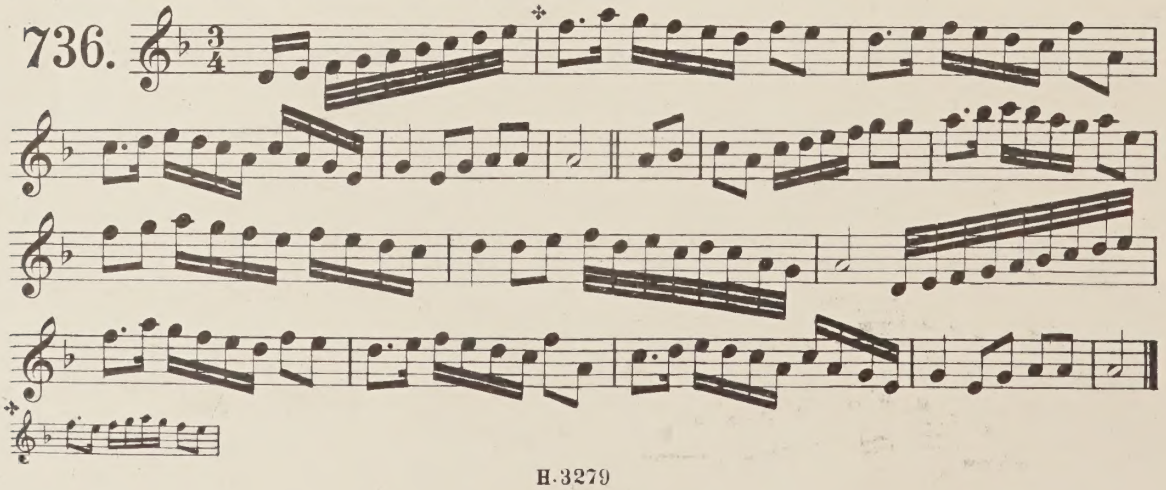
Richard O' Bran from the plains of Kildare.

735.



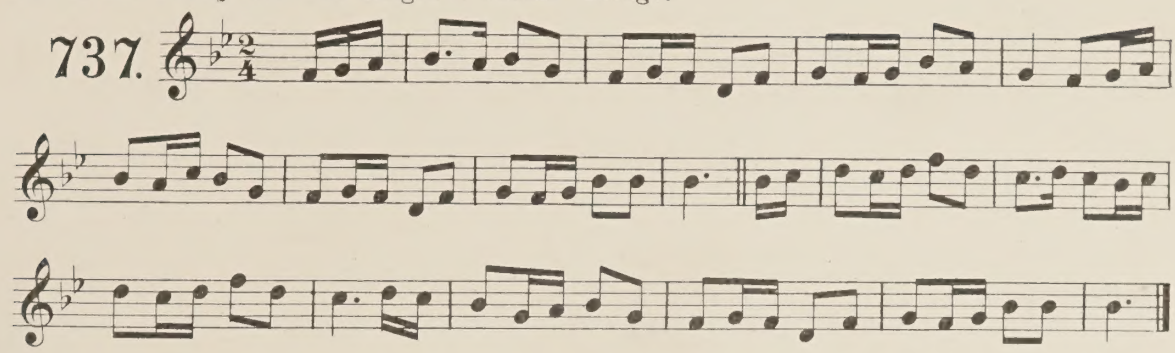
John Dwyre of the Glyn - From an old Kerry M S.

736.



Roddy Mc Curley that was hanged at Tuome Bridge.

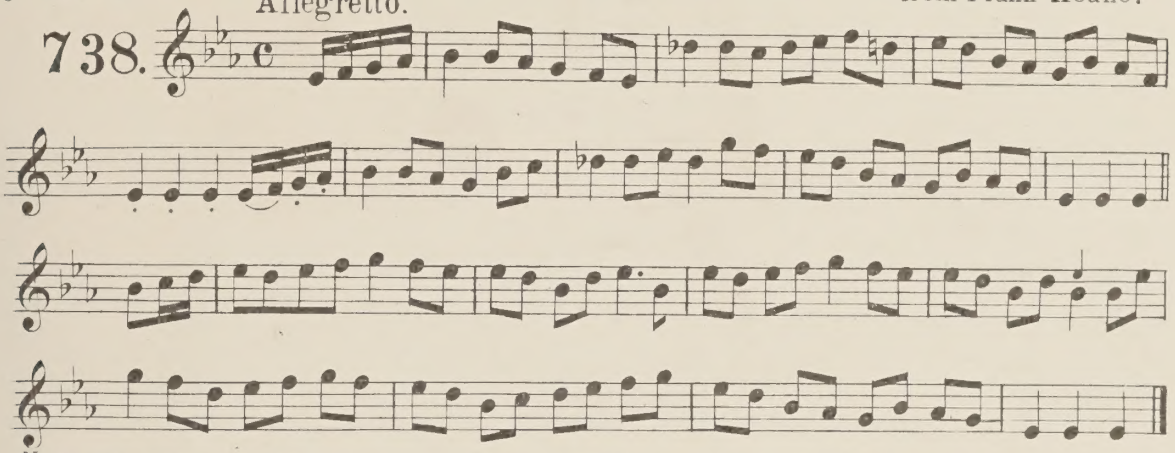
737.



John Doe.

A Kerry tune
from Frank Keane.

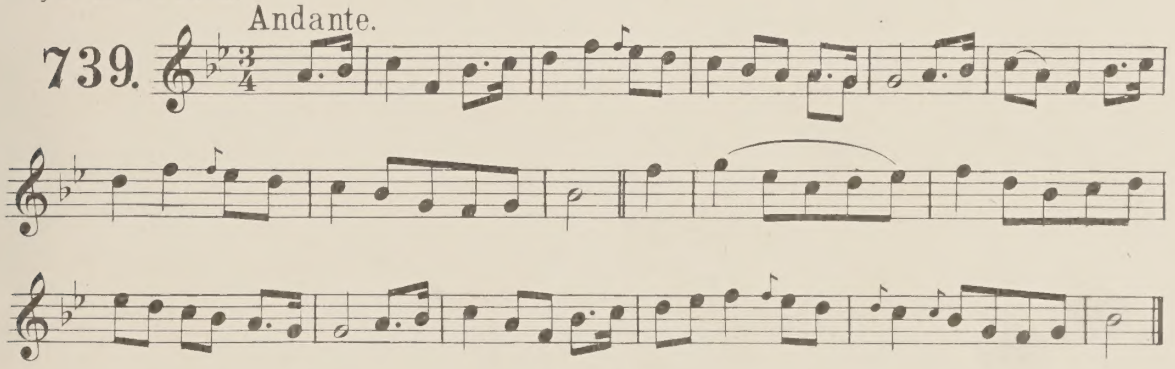
738. Allegretto.



Note. Two other versions of this tune will be found under Gaelic titles. See Index Ed.

Bryan Mac Cowall.

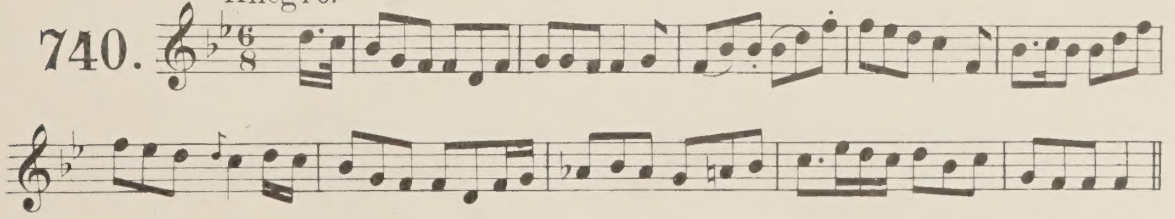
739. Andante.



Rory O'Moore.

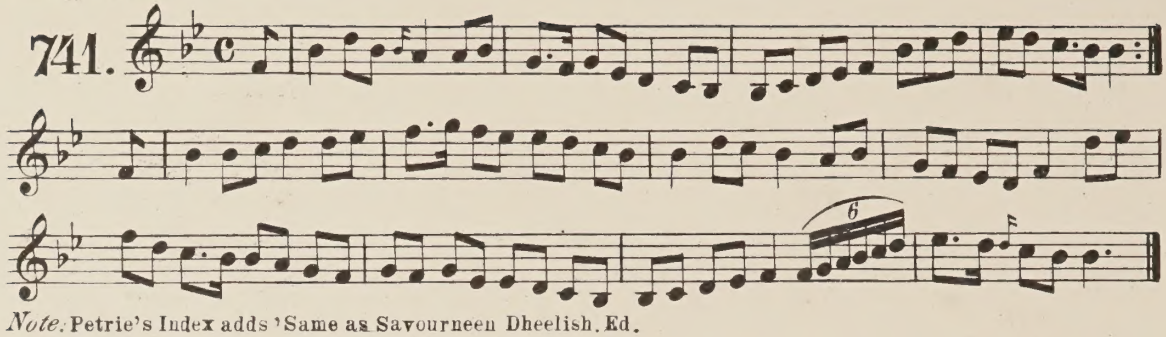
From Miss Ross.

740. Allegro.



Derry Brien.

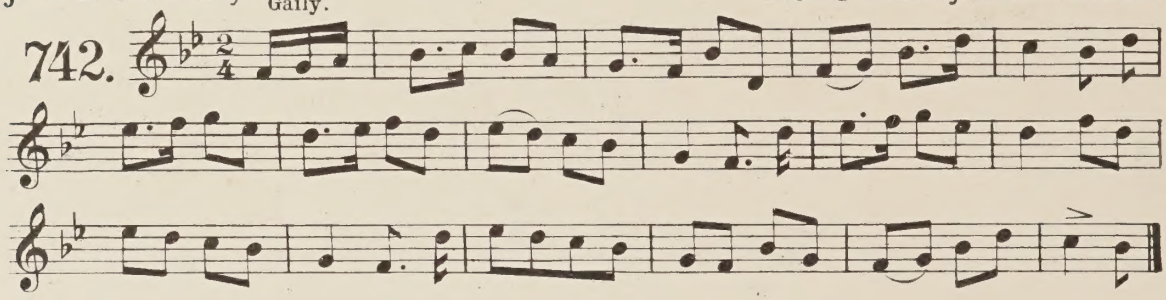
741.



Note. Petrie's Index adds 'Same as Savourneen Dheelish. Ed.

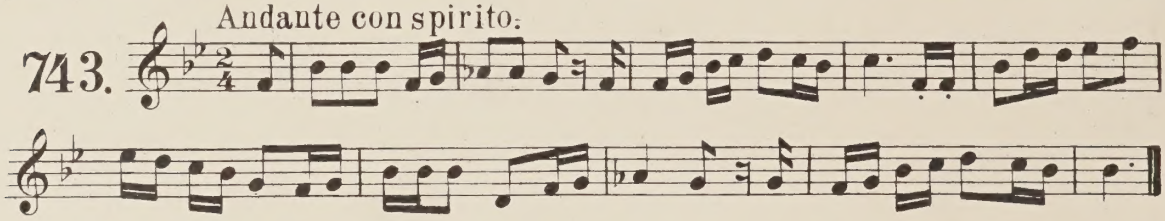
John the son Darby. Gaily. From P. Coneely. 1843. Rosmore.

742.



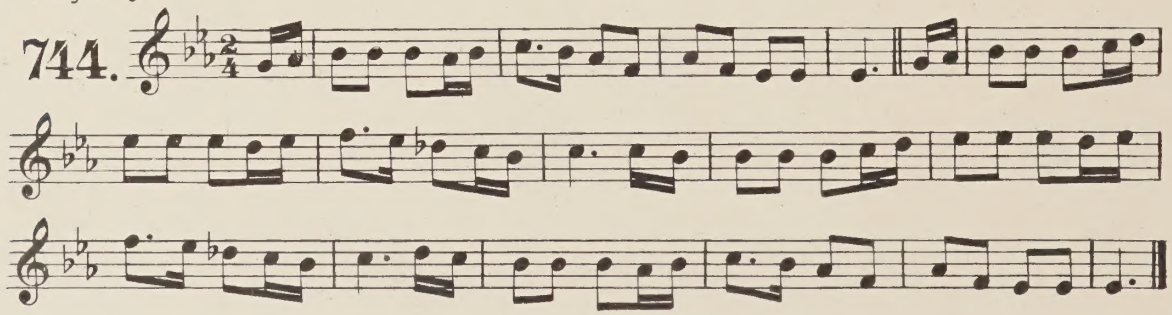
Johnny Cox or Johnny of Cockalie. From E. Clements Esq.

743. Andante con spirito.



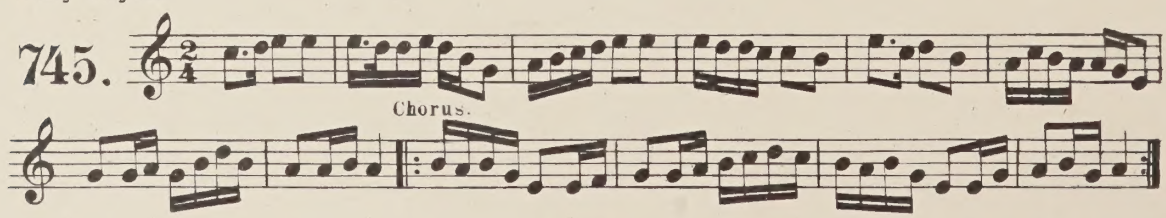
Archy Boylan.

744.



Willy Taylor.

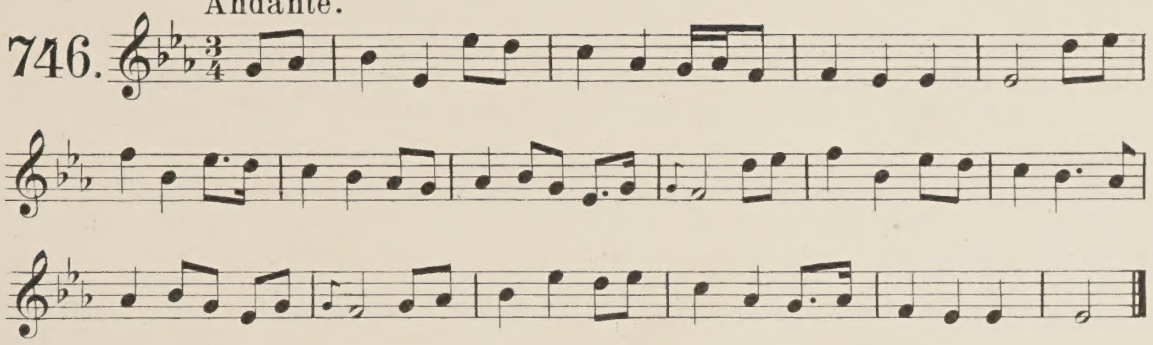
745.



Willy Leonard. Set from J. Martin. Mr Joyce.

Andante.

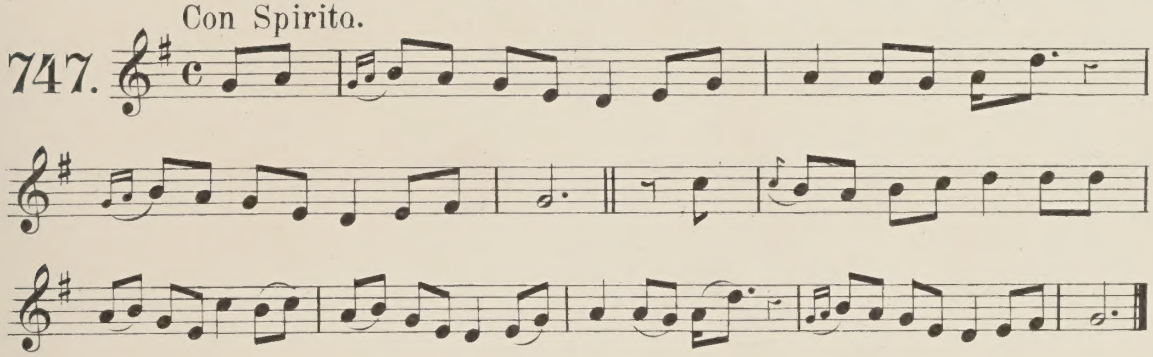
746.



Johnny Hall. Co Tyrone, from Lord Dunraven (Mr Stephen de Vere.)

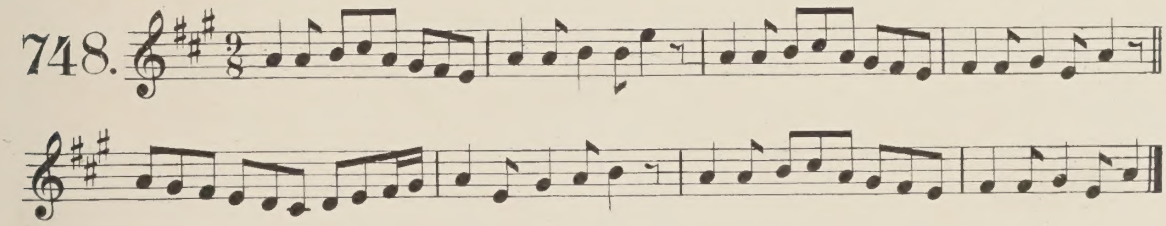
Con Spirito.

747.



Martin Dough.

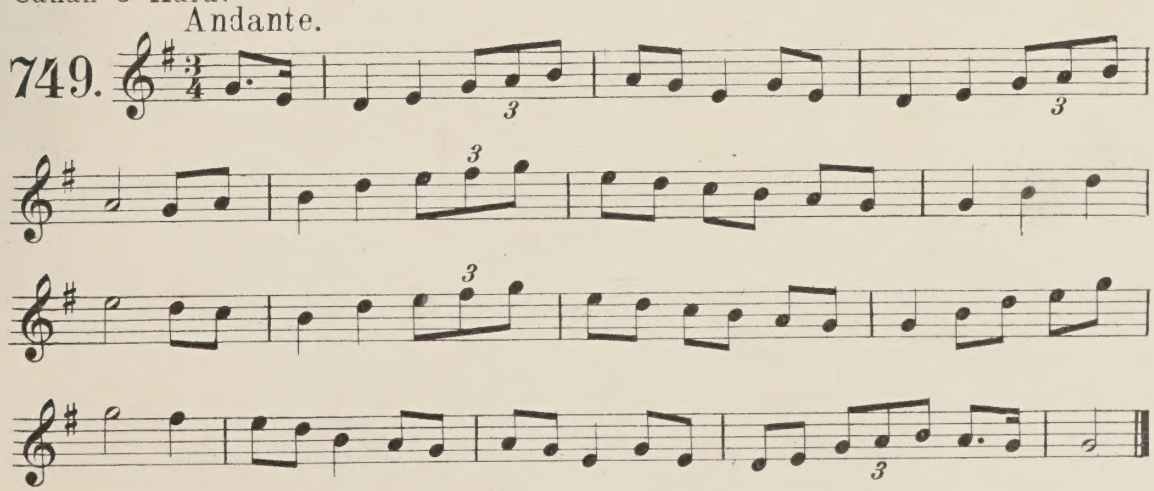
748.



Cahan O'Hara.

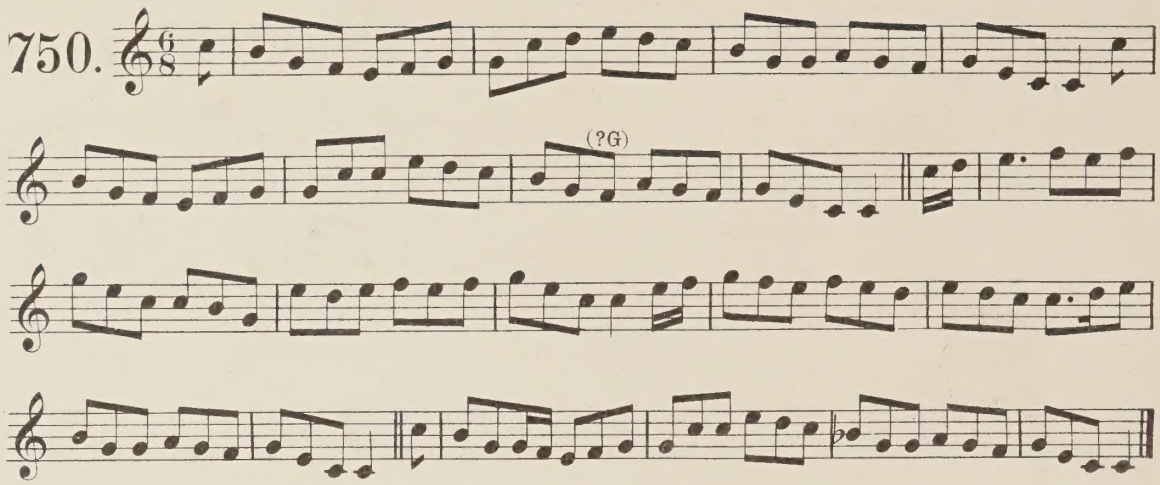
Andante.

749.



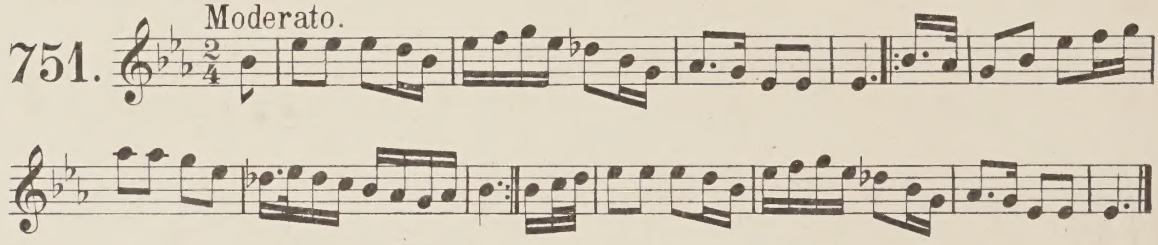
Michael Molloy.

750.



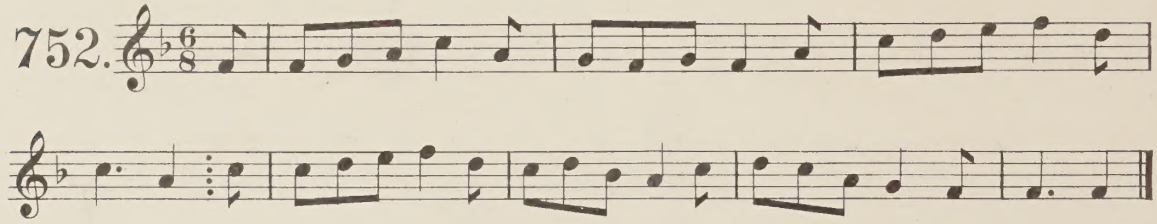
Mary I die your slave.

751. Moderato.



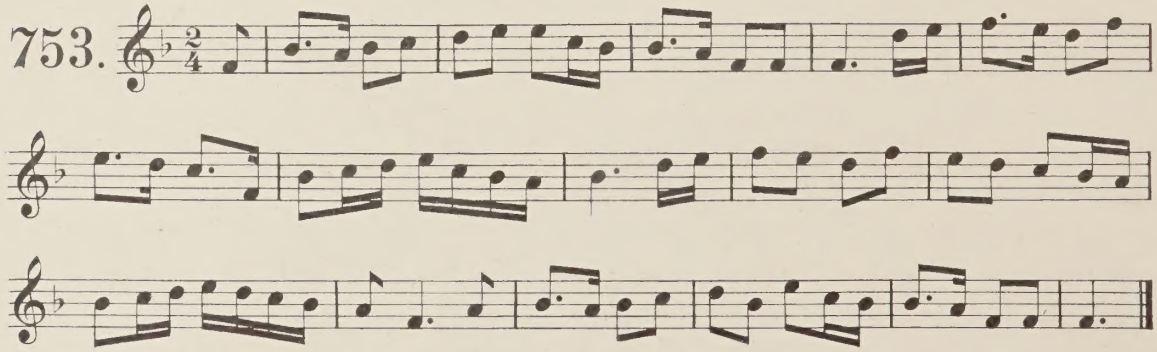
Oh where are you going Lord Lovel, said she.

752.



He's gone he's gone.*

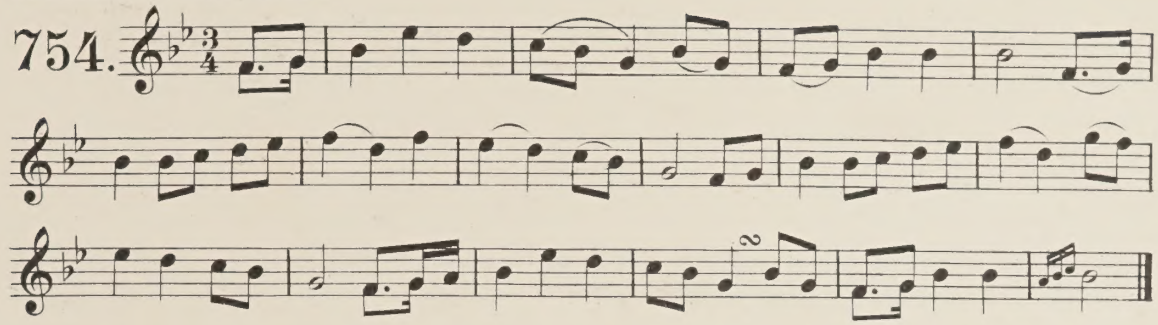
753.



*The title in Petrie's Index is "He's gone, he's gone, young Johnny's gone, will I never see him more?"
Note. In the M S. an extra ♭ is added in pencil to the signature. Ed.

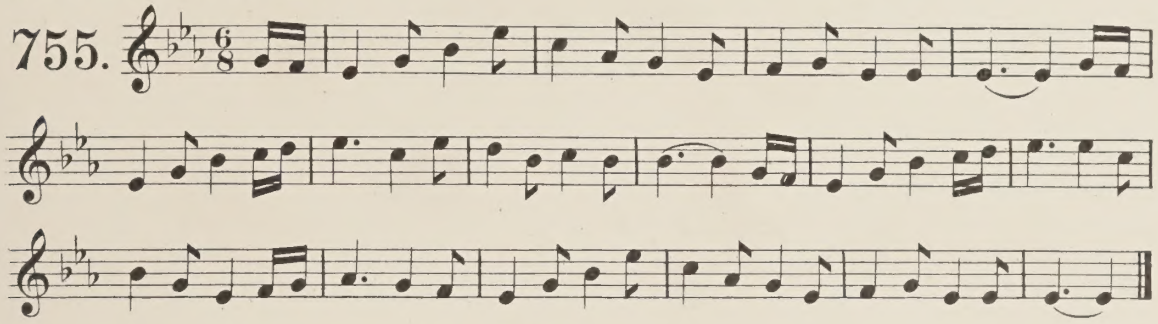
The maid of Cooley Shore.

754.



It was in Dublin city.

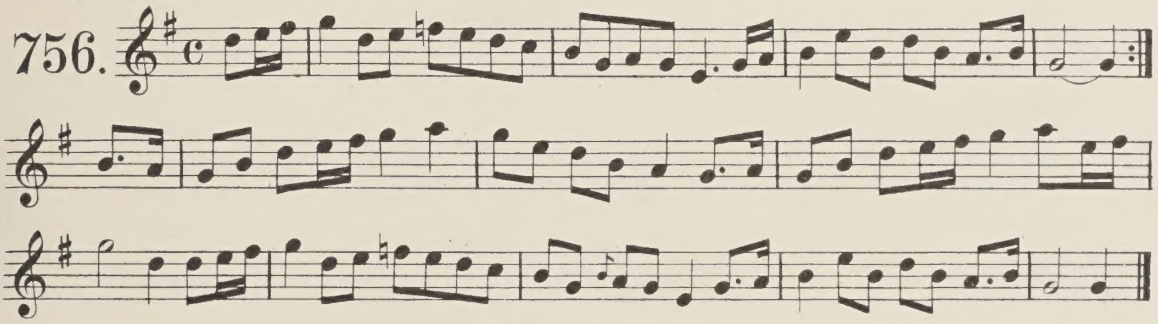
755.



It was in Dublin city
A city of great fame
Where first my darling Irish boy
A-courting to me came.

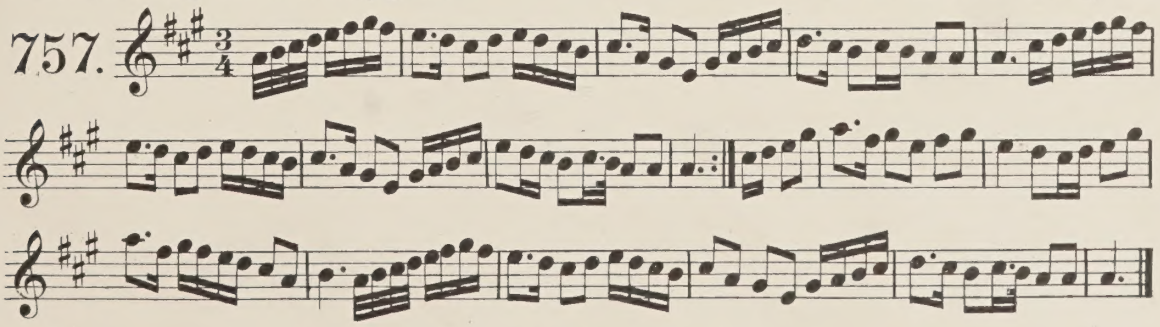
Claudy dwelling.

756.



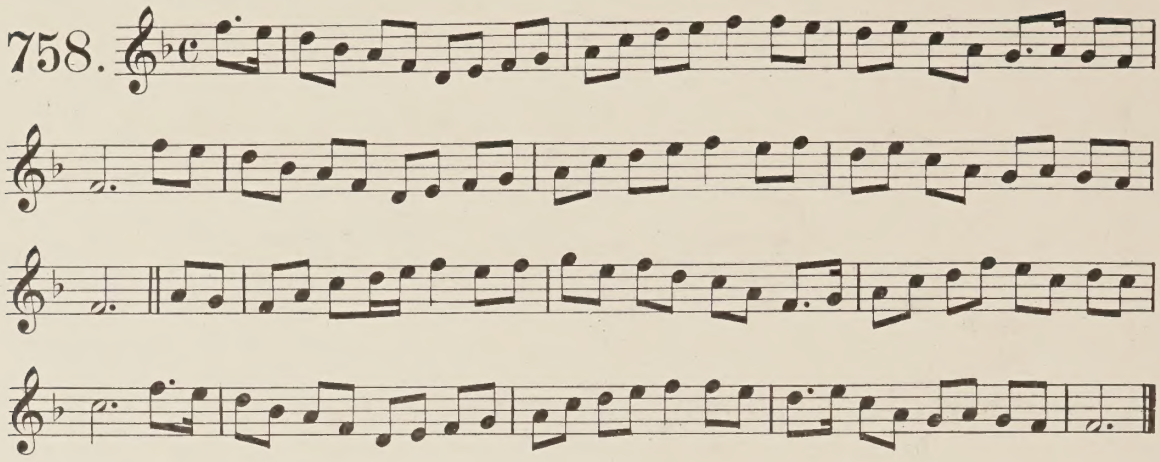
Adieu ye young men of Claudy green. Set in the Cº of Derry, 1834.

757.



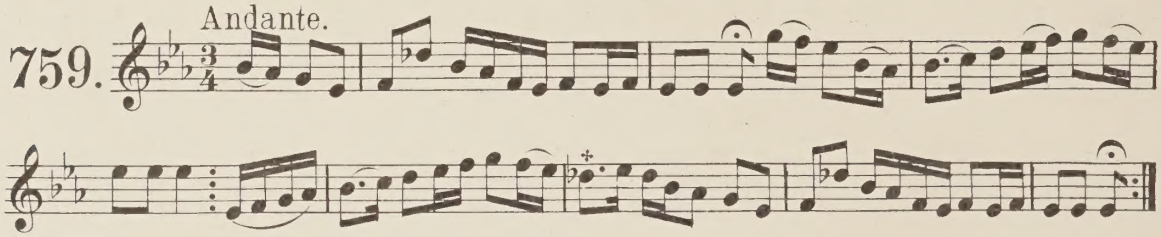
Sweet heart you know my mind or "I have a little trade." A Connaught tune.

758.



Dear Mother he is going, and I know not how to bid him stay.

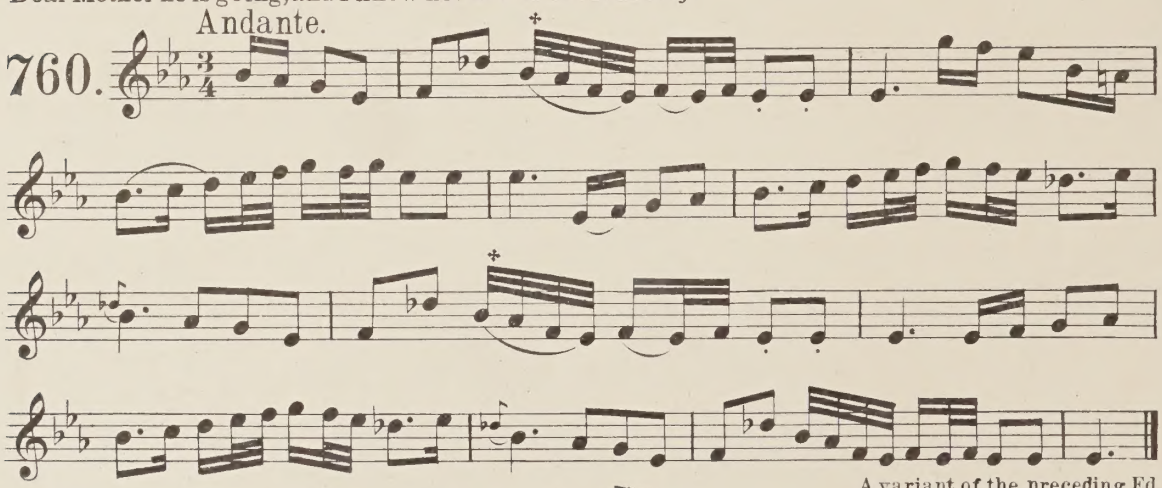
759. Andante.



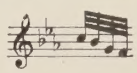
†*Note.* Another version has D♮ here. Ed.

Dear Mother he is going, and I know not how to bid him stay.

760. Andante.

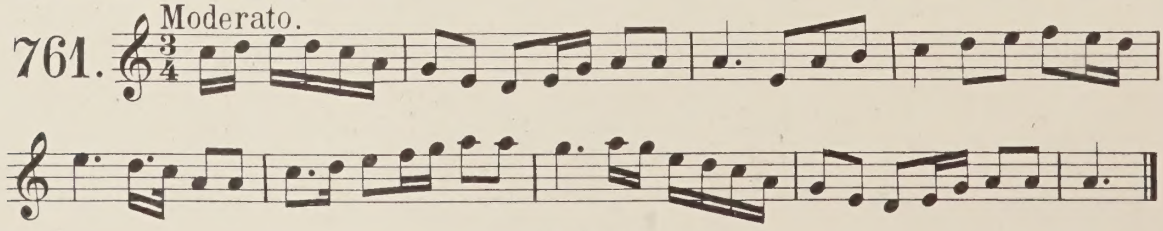


A variant of the preceding. Ed.

Note. †Another variant has this group of notes thus. 

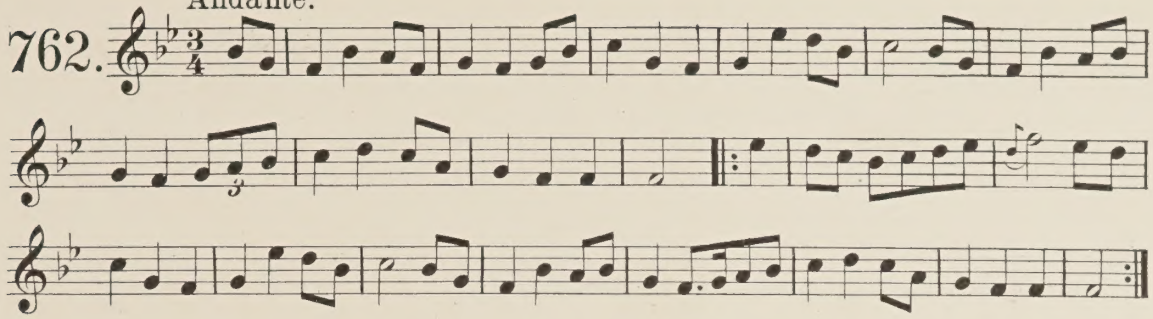
My parents gave me good advice. From P. Mac Dowell Esq.

761. Moderato.



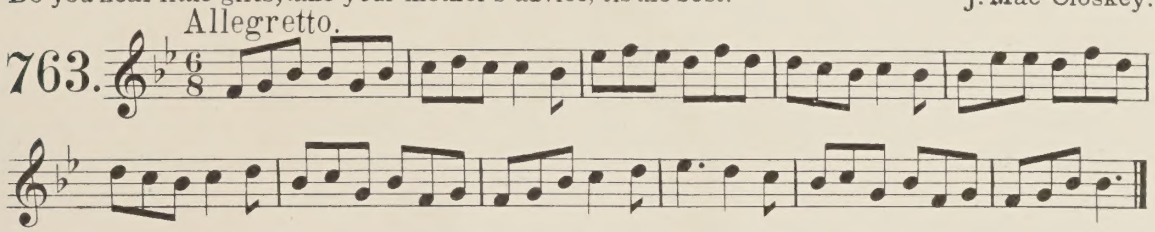
Oh what shall I do, my love is going to be wed. From Mr. Pigot's M S

762. Andante.



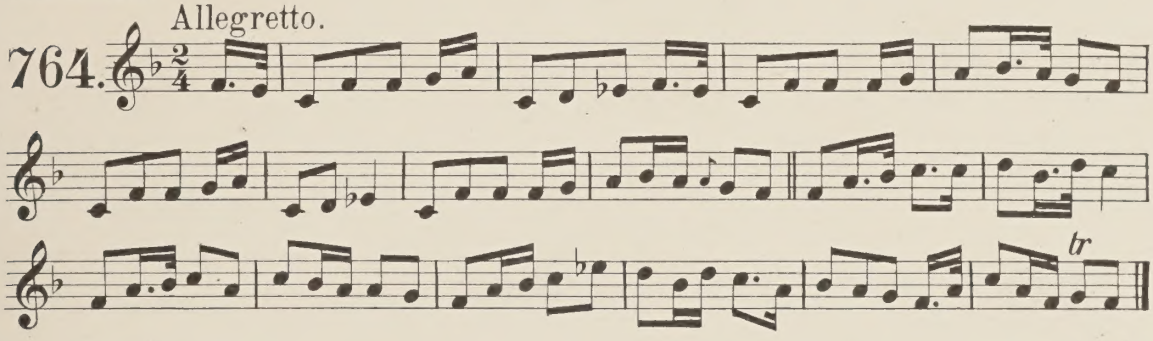
Do you hear little girls, take your mother's advice, 'tis the best. J. Mac Closkey.

763. Allegretto.



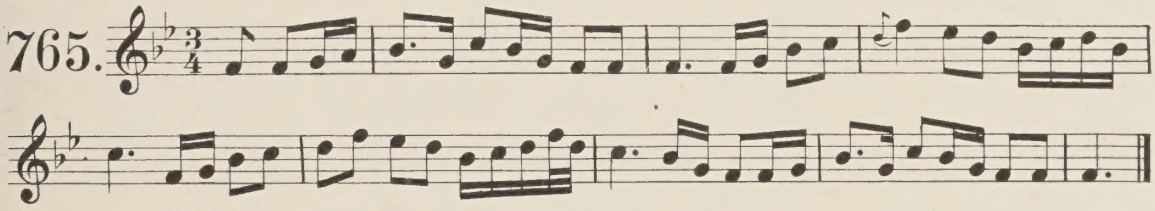
The Advice.

764. Allegretto.



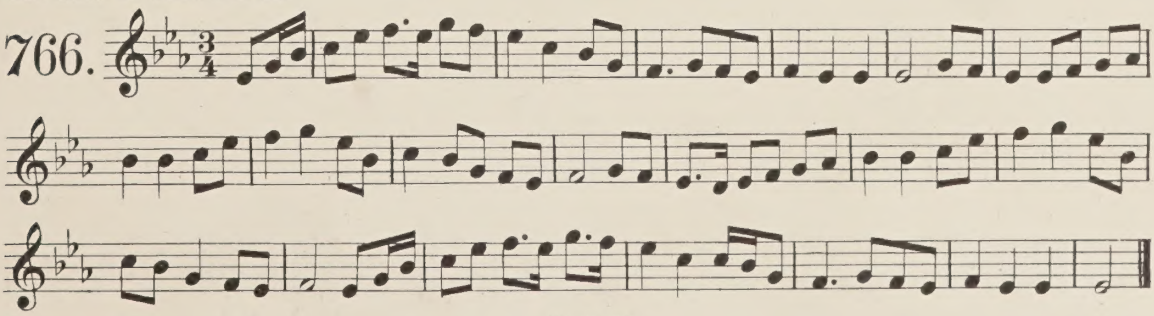
Early, early, all in the spring.

765.



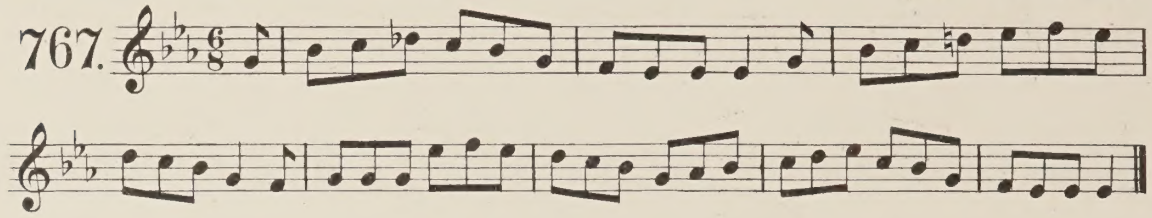
The lass of Sliabh Bān.

766.



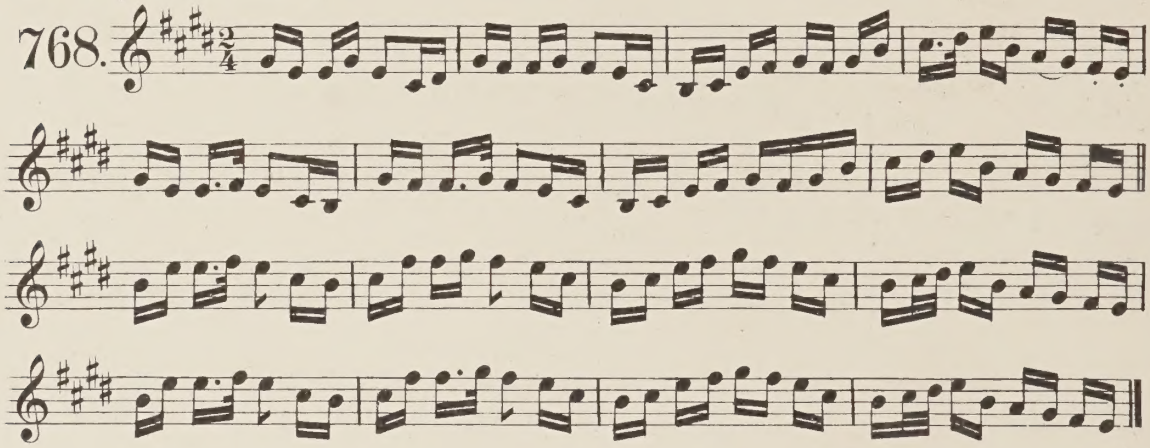
Last Saturday night as I lay in my bed.-A white-boy song. From James O'Reilly Esq.

767.



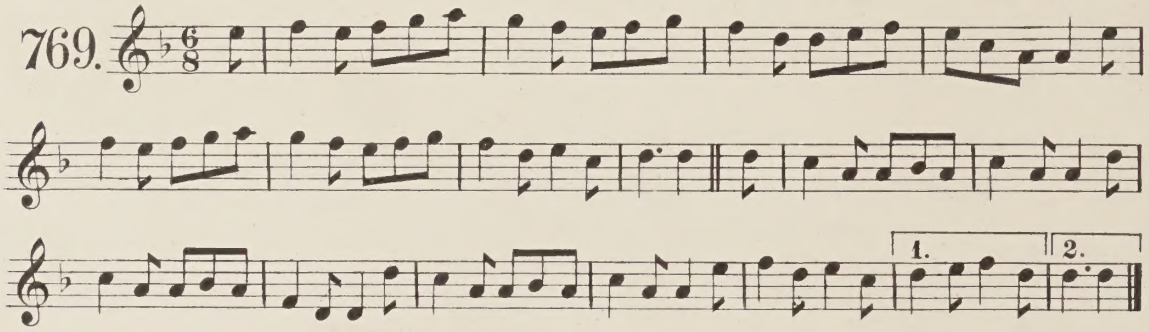
"Peggy is your head sick" a county of Louth song-also played as a dance and called. "The long hills of Mourne."

768.



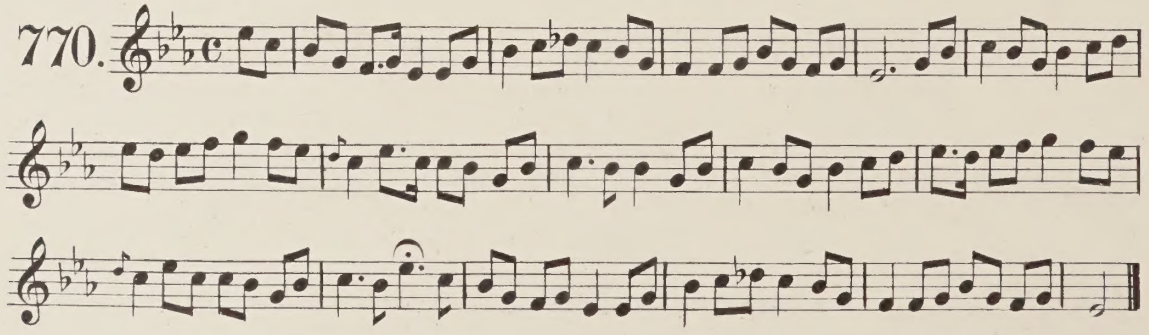
Behind the bush in the garden - as played by Pat Cunningham, a famous W. Meath piper.

769.



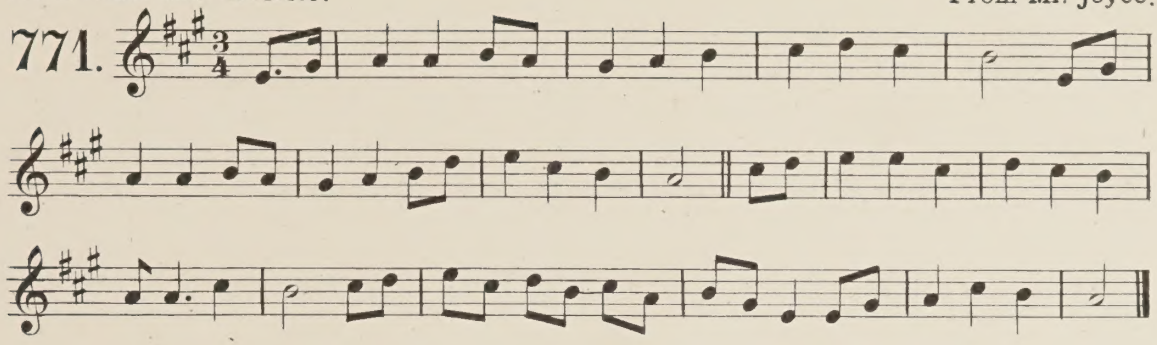
If the sea were ink.

770.



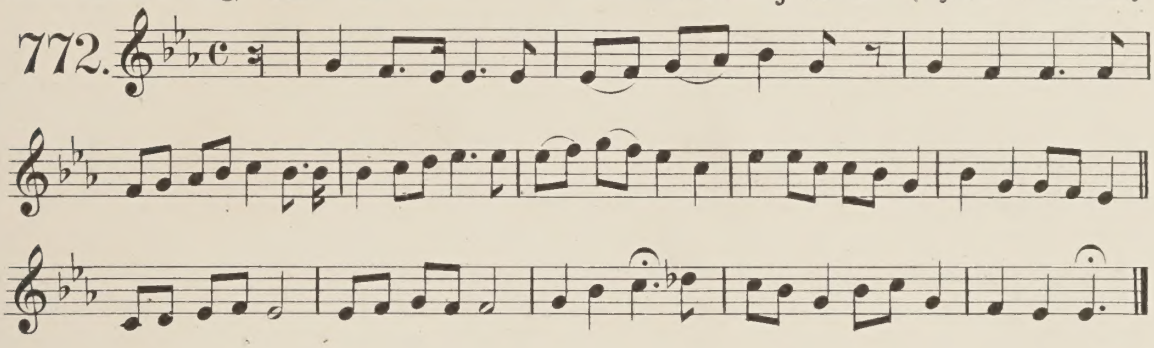
As a sailor and a soldier. From Mr. Joyce.

771.



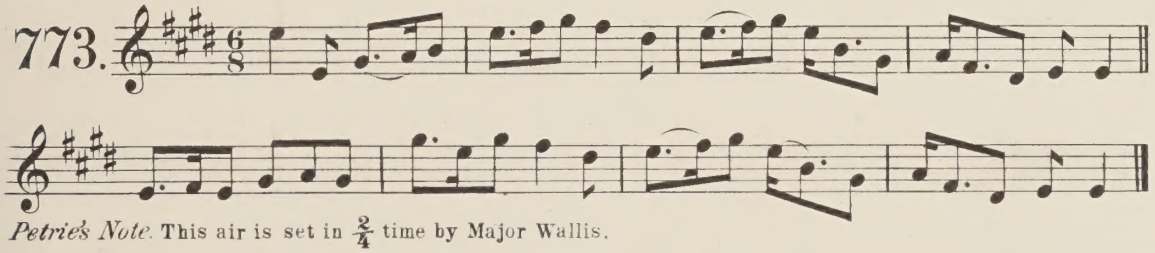
The soldier's song, "Hark I hear etc." From the Revd. J. Meaze. Tyrone & Kilkenny.

772.



Berry Dhoan "The brown oxen"-a Manx Air.

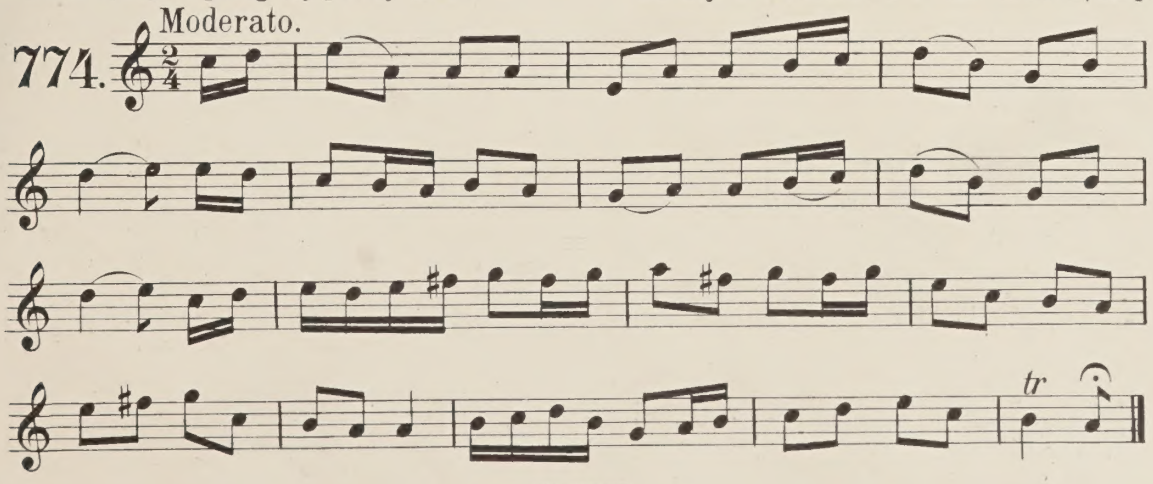
773.



Petrie's Note. This air is set in $\frac{2}{4}$ time by Major Wallis.

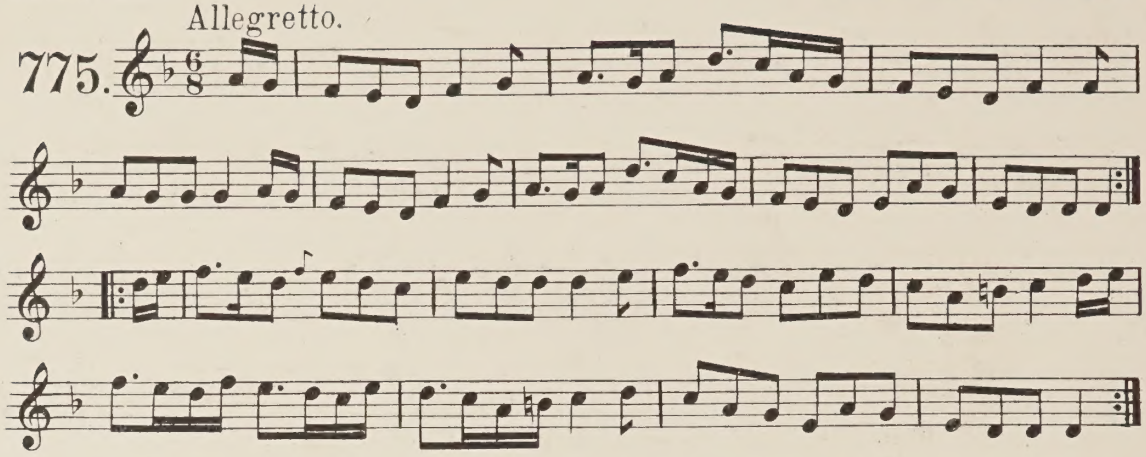
Where are you going my pretty maid? County of Cork. From P. Mac Dowell, Esq.

774. Moderato.



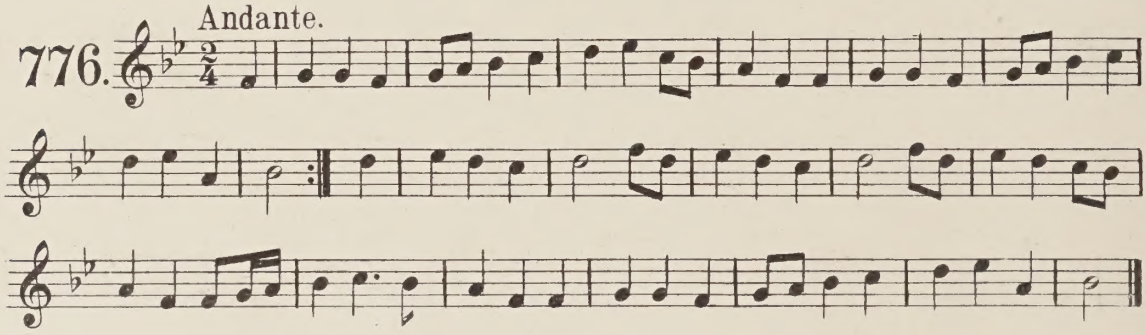
Banish misfortune. From P. Mac Dowell Esq.

775. Allegretto.



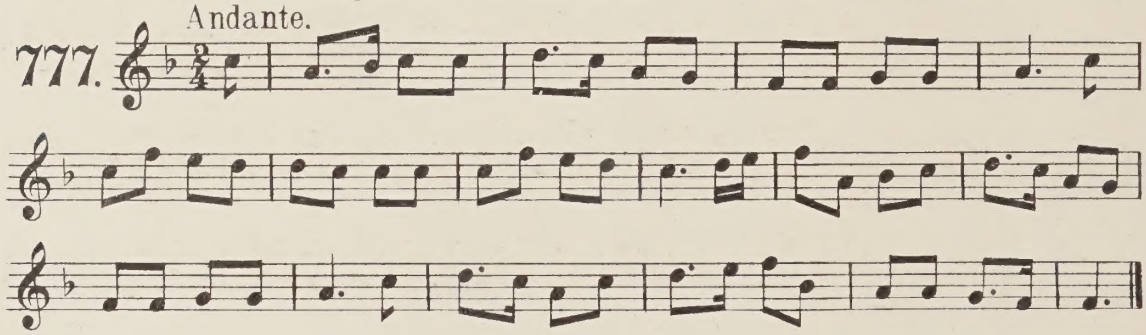
Come tell me in plain. From Mr. R. A. Fitzgerald.

776. Andante.



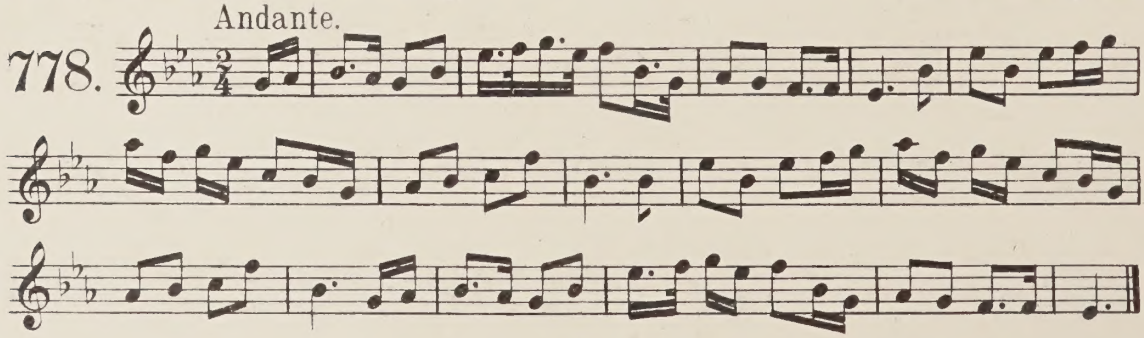
For my breakfast you must get a bird without a bone. (Wexford) From Mr. R. A. F.

777. Andante.



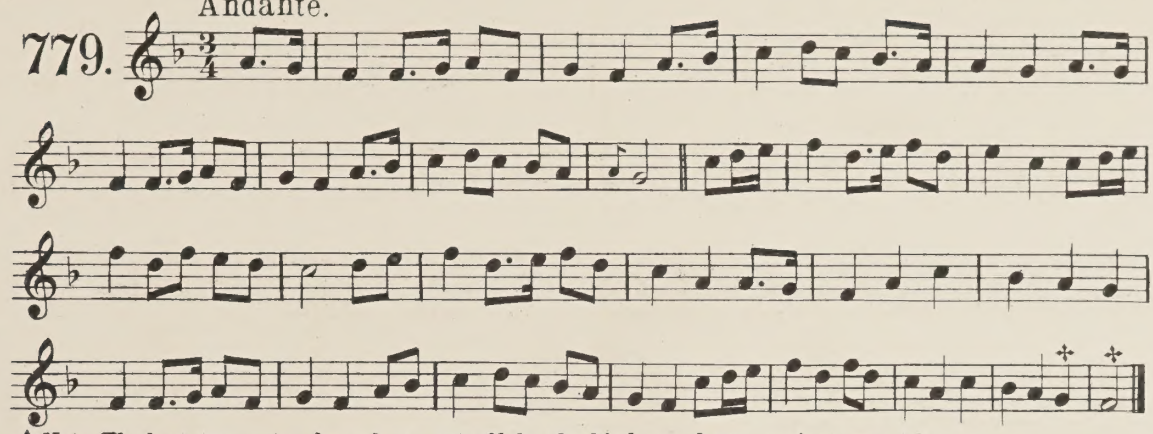
For my breakfast etc. (second setting.) From Mr. Fitzgerald

778. Andante.



The bonny light Horseman. (county Wexford.) From Mr. Fitzgerald.

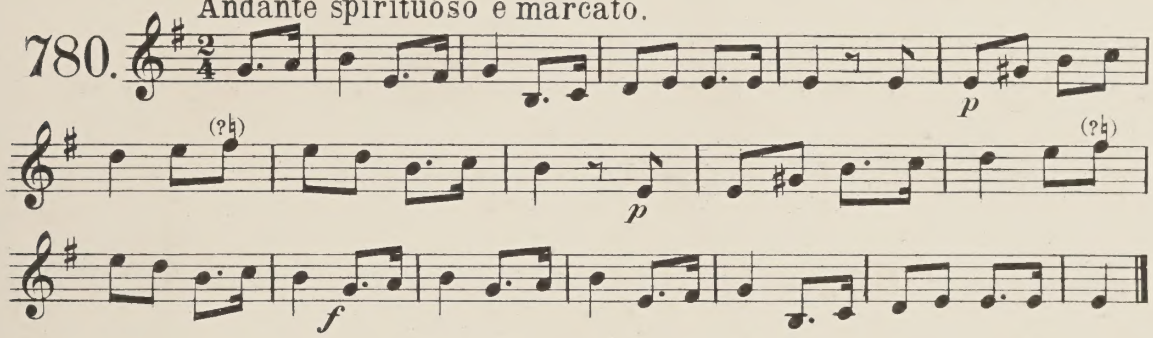
779. Andante.



✣ Note. The last two notes have been cut off by the binder and are conjectural. Ed.

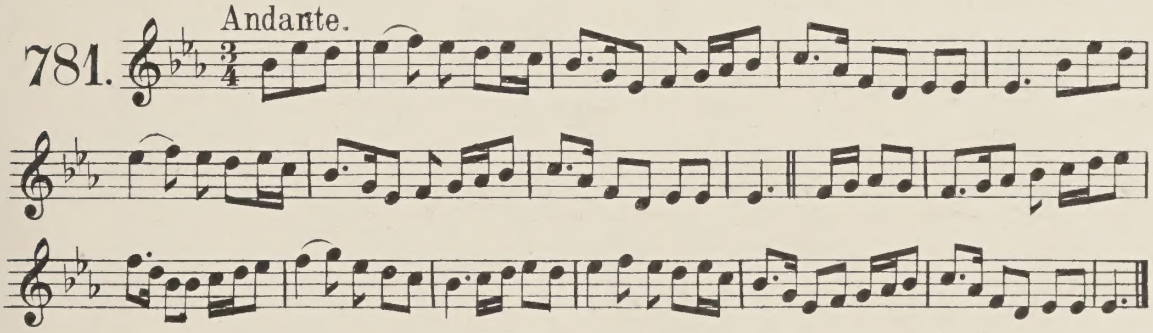
In the county of Wexford not far from Tughmon. From Mr. R. A. Fitzgerald.

780. Andante spirituoso e marcato.



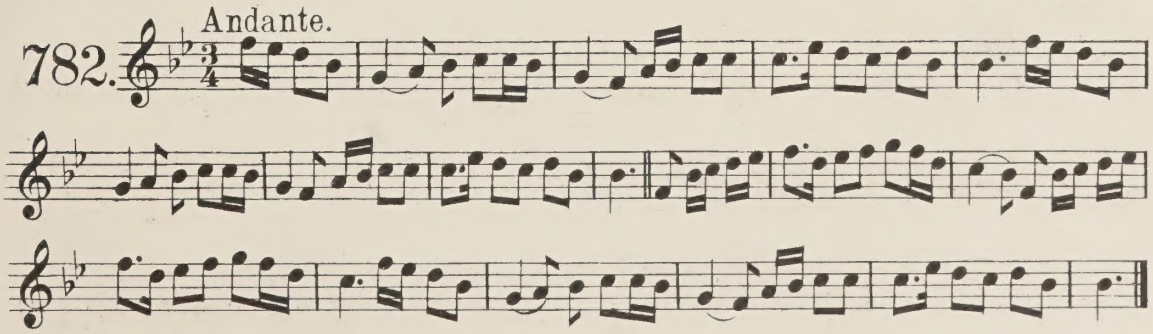
For I'd rather go (county of Wexford) From Mr. Fitzgerald.

781. Andante.



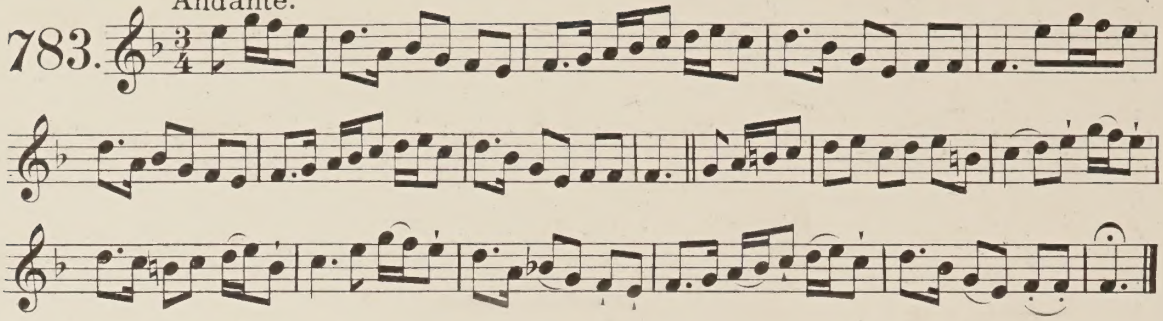
'Tis I your lover. (county of Wexford.) From Mr. Fitzgerald.

782. Andante.



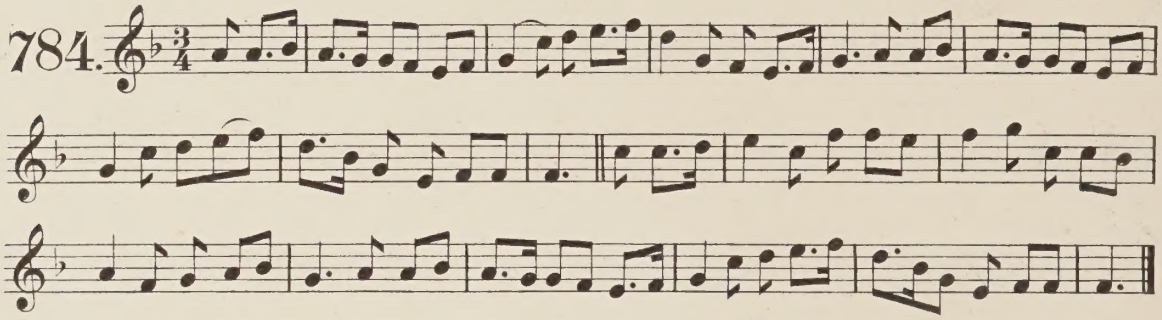
Ninety-eight Wexford Ballad. From Robert Fitzgerald, Esq Enniscorthy.

783. Andante.



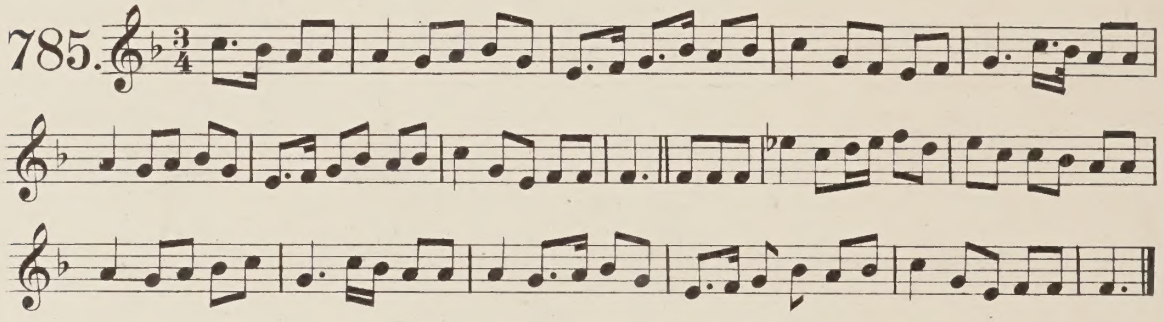
'98 Ballad - Co of Wexford. From R. Fitzgerald.

784.



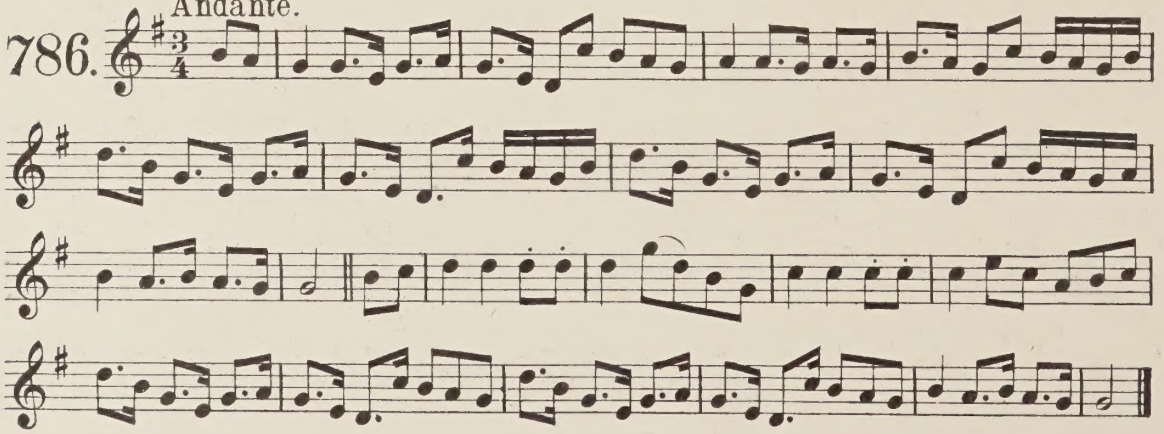
A second setting of the above air.

785.



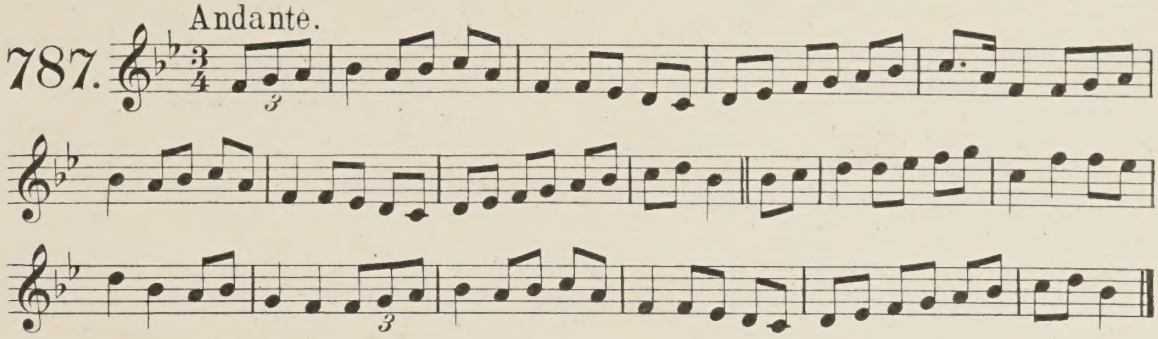
Lady Gordon's Minuet. Set by Forde in the Co of Mayo.

786. Andante.



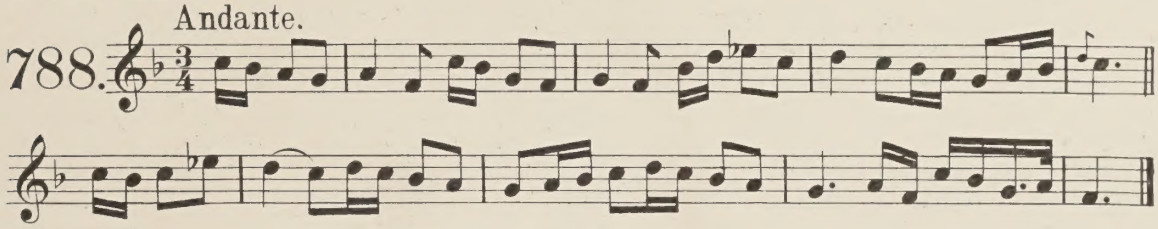
Farewell now Miss Gordon. Co of Wexford, from Mr. Fitzgerald.

787. Andante.



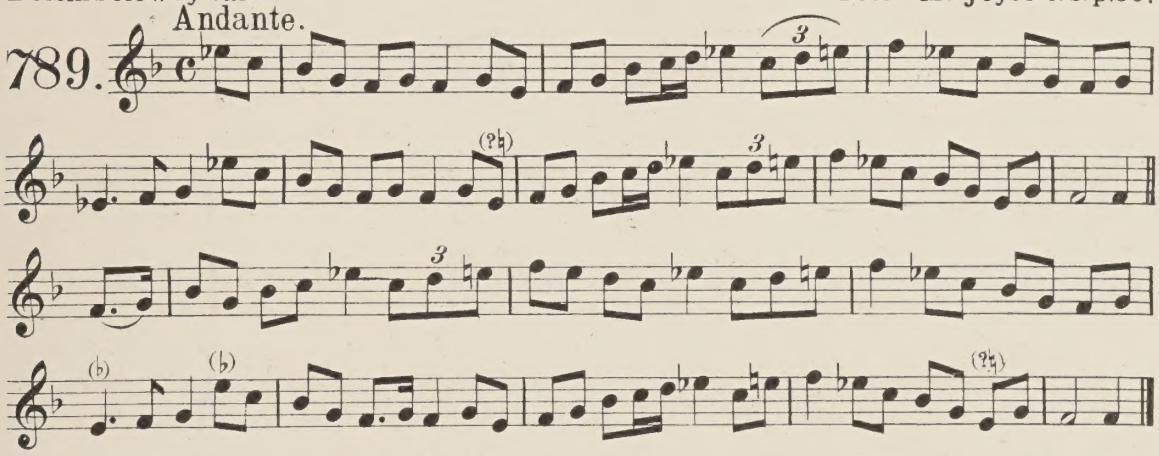
Over the mountain.

788. Andante.



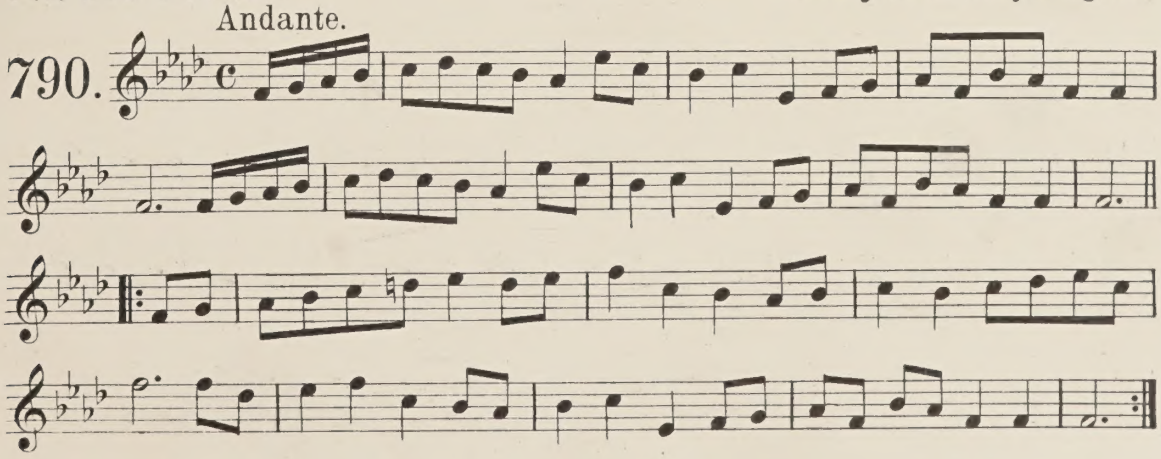
Dobbin's flow'ry vale. From Mr Joyce b.b. p.36.

789. Andante.



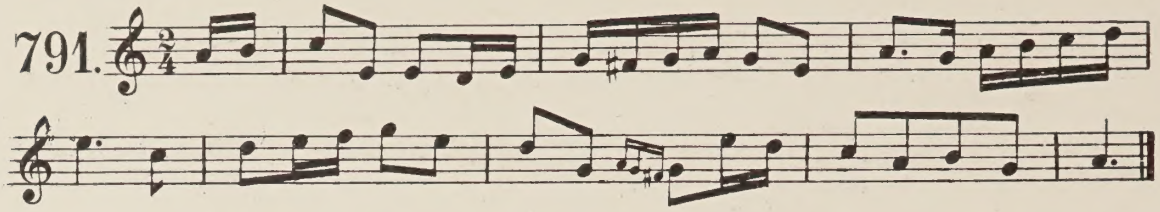
Poor old Granua Weal. From J. Mc Closkey. Dungiven.

790. Andante.



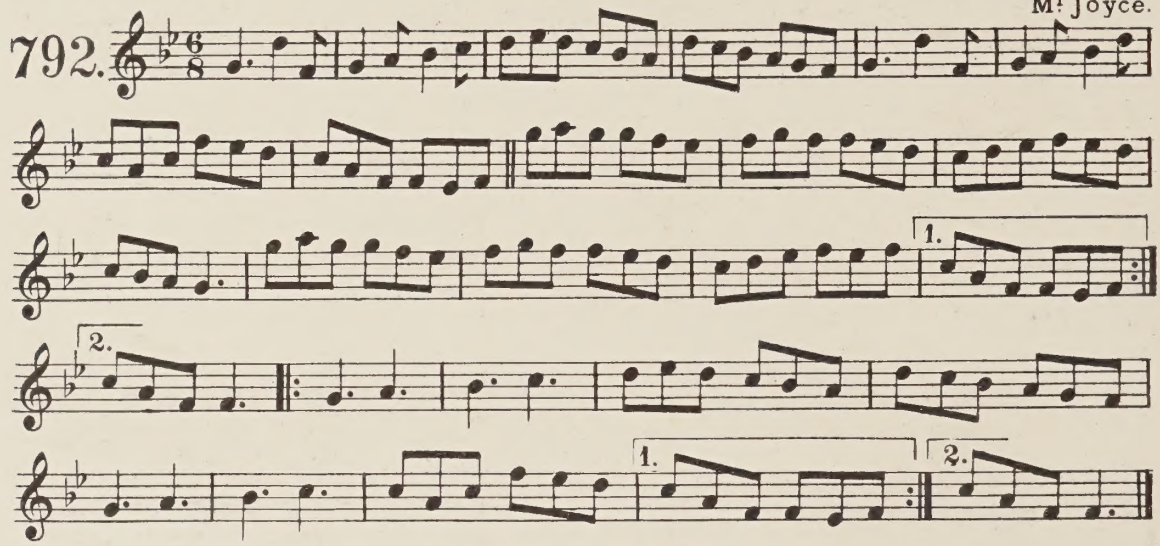
How will I get to the Bedchamber. Forde.

791.



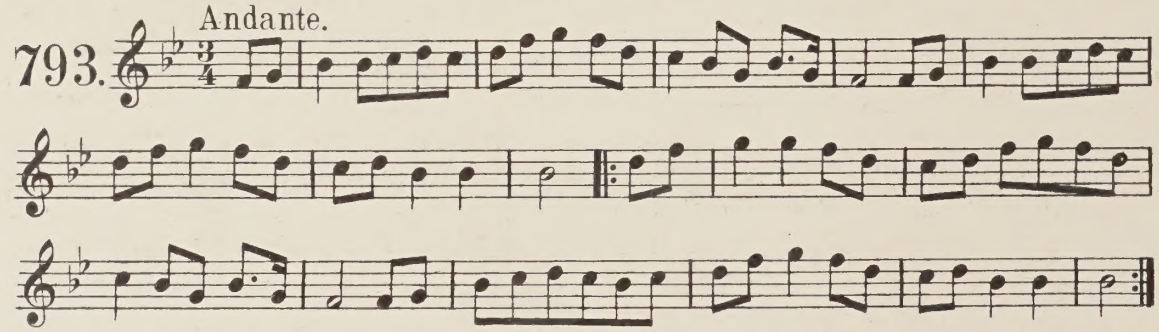
Crabs in the skillet. From J. Buckley. This tune belongs to the coast of Clare and Limerick.
Mr Joyce.

792.



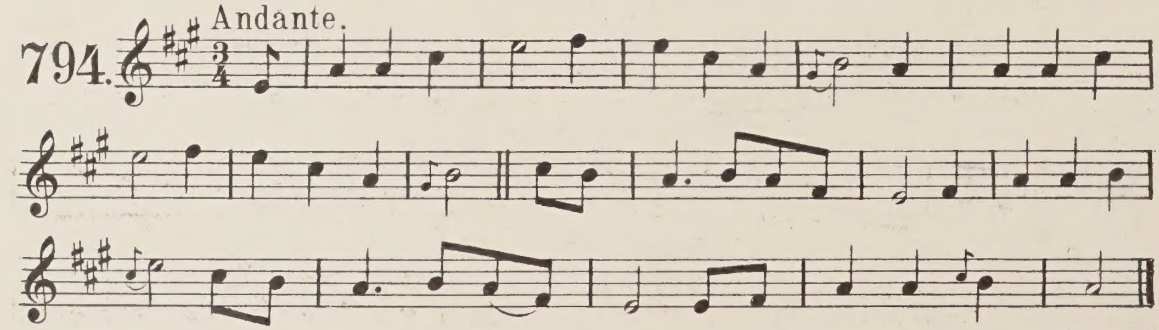
Some say that I'm foolish and some say I'm wise. From Mr Pigot's M.S.

793. Andante.



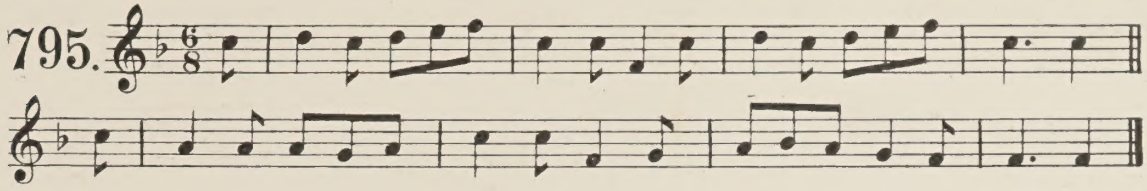
Air to an old English Ballad. Learnt in Mayo. From Dr Kelly.

794. Andante.



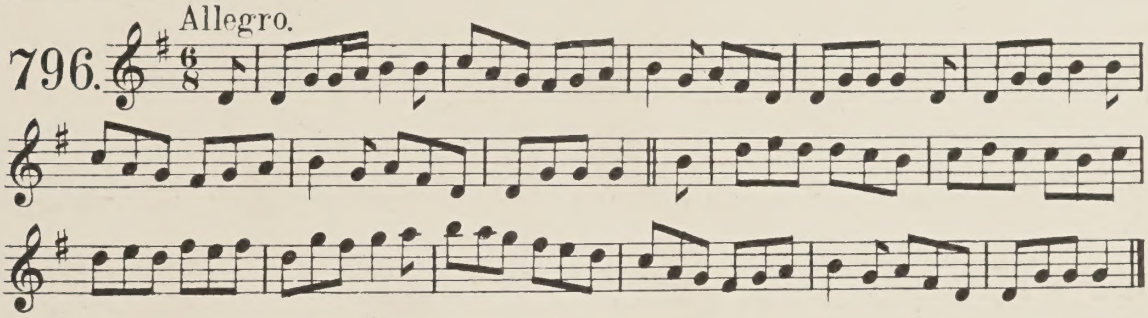
Tune of the old English Ballad "Lord Robert and fair Ellen" as sung in Mayo. From Dr Kelly.

795.



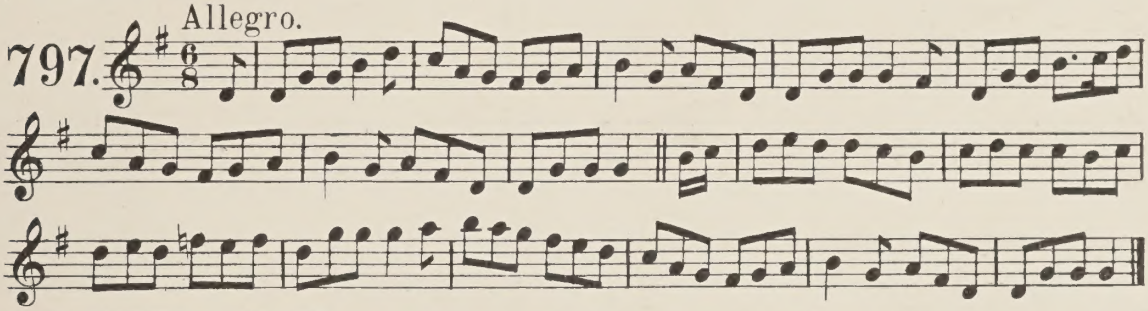
Jackson's Maid.

796. Allegro.



Jackson's Maid.

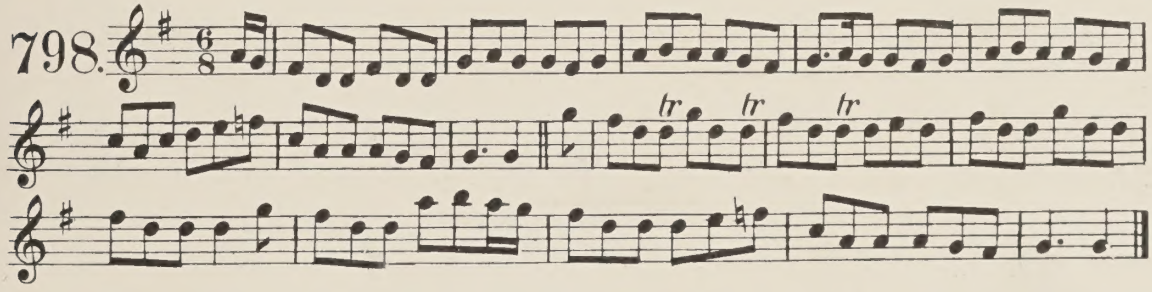
797. Allegro.



A variant of the preceding. Ed.

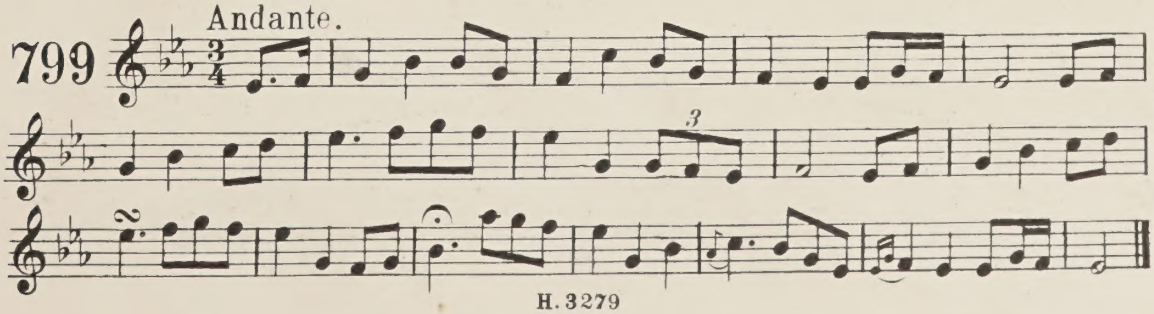
Over the water. by Jackson.

798.



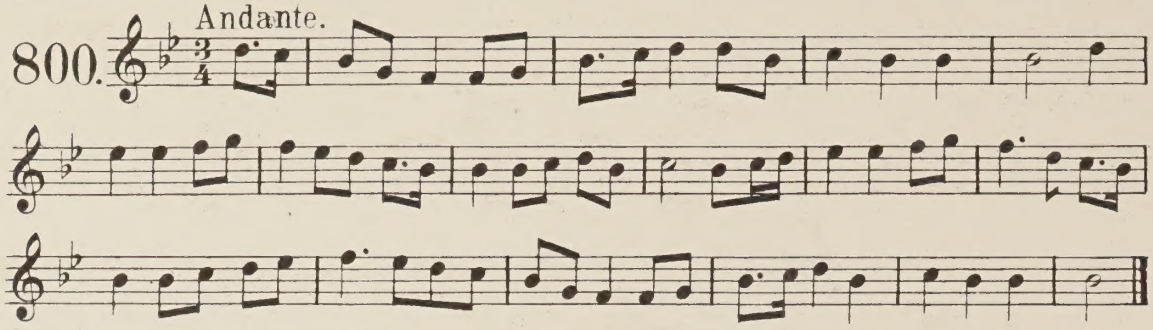
I'am a poor stranger that's far from my home. The Dublin ballad singers.

799 Andante.



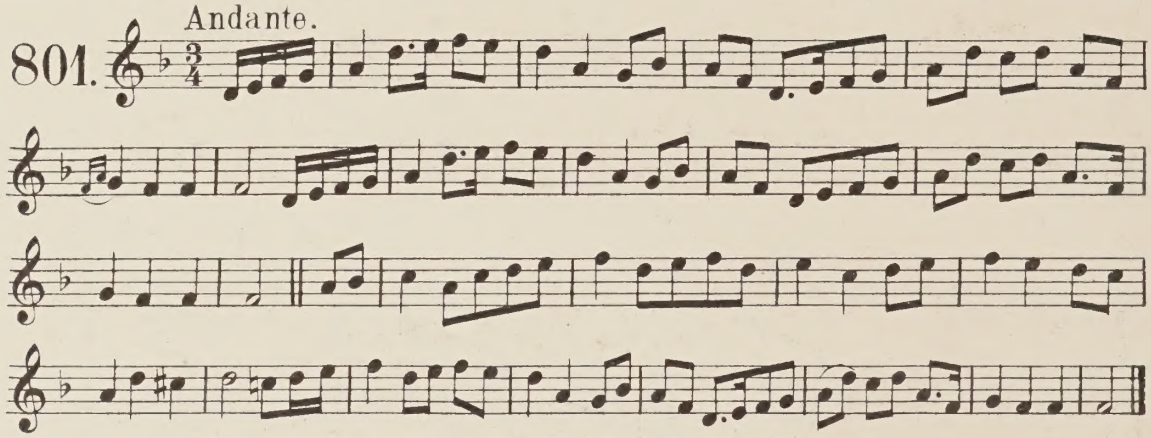
I'm a poor stranger that's far from my own. From Mr Joyce

800. Andante.



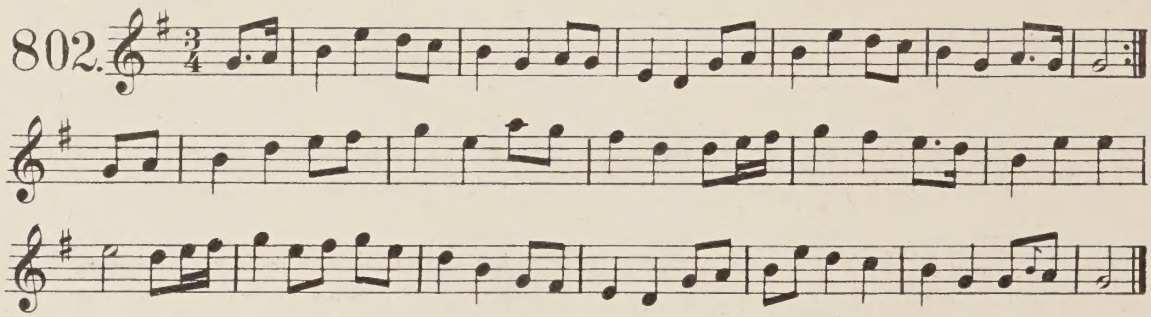
The lovely sweet banks of the Suir. From P. Coneely.

801. Andante.



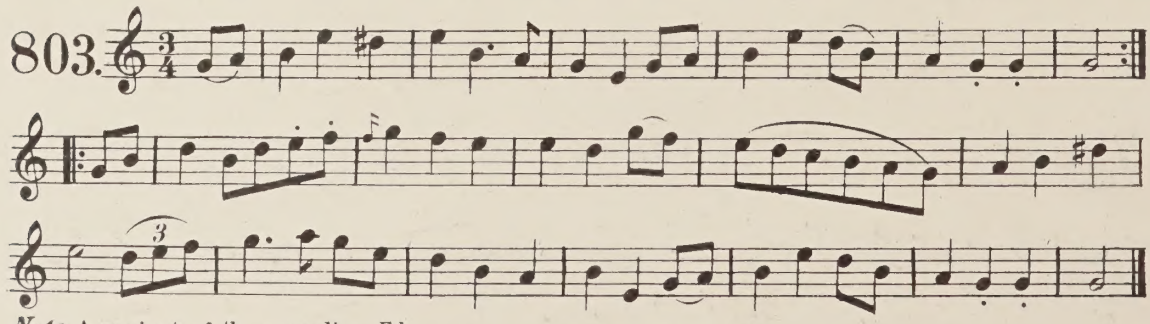
The banks of the Suir.

802.



Banks of the Suir.

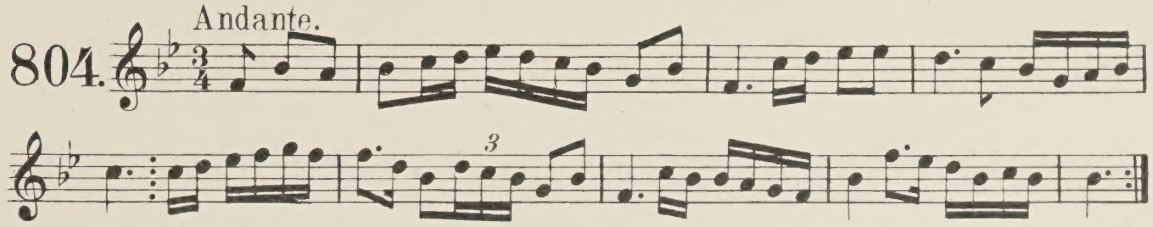
803.



Note. A variant of the preceding. Ed.

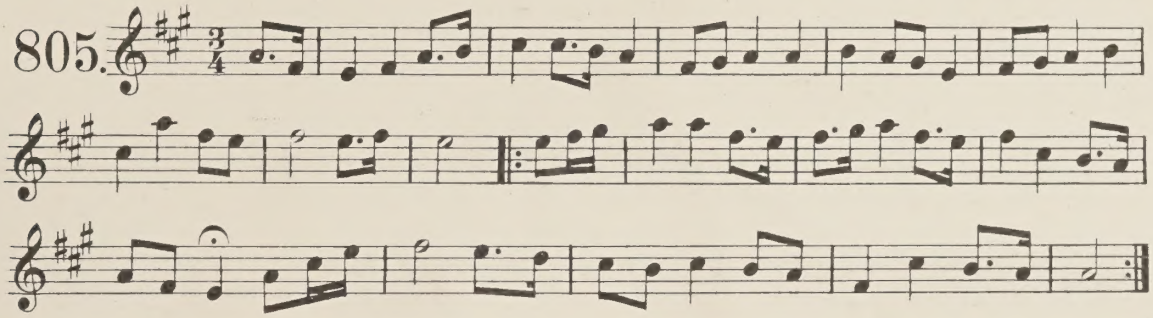
Down by the banks of the sweet Primrose. From Mr Mac Dowell, Decr 1859.

804. Andante.



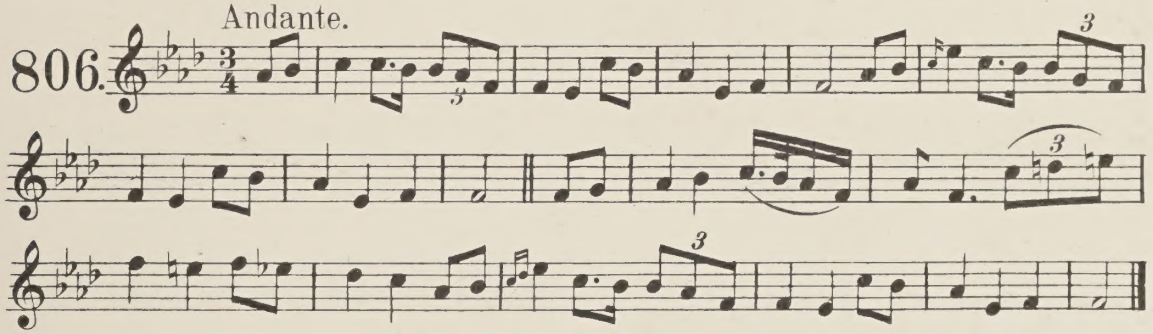
"The Banks of the Shannon." From Father Walsh.

805.



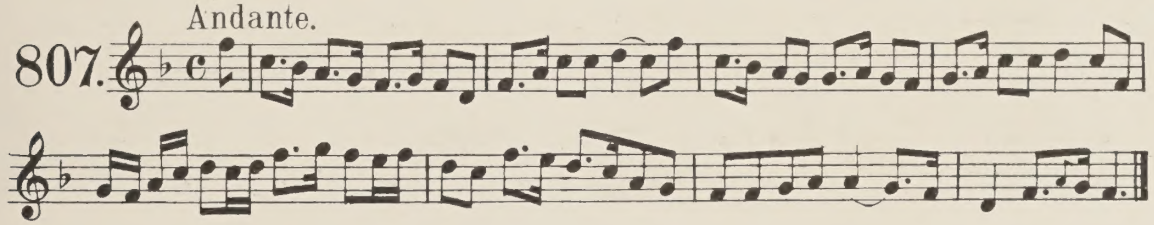
Beside the river Loune. From P. Mac Dowell Esq.

806. Andante.



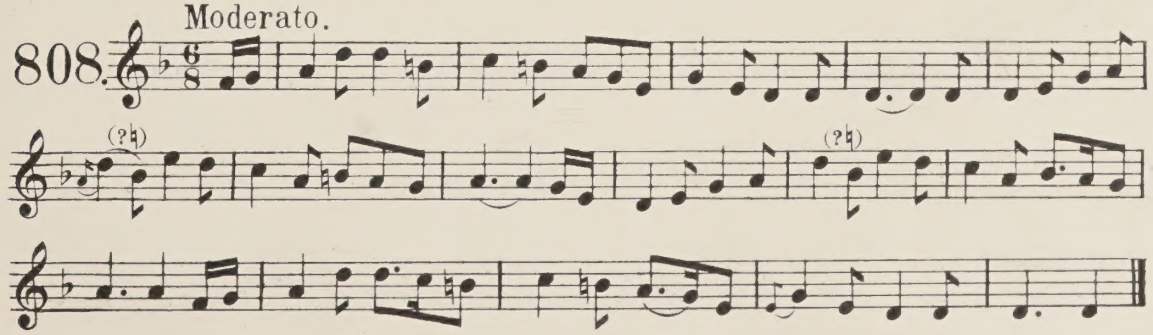
Farewell to Lough Rea. From Mr Mac Dowell.

807. Andante.



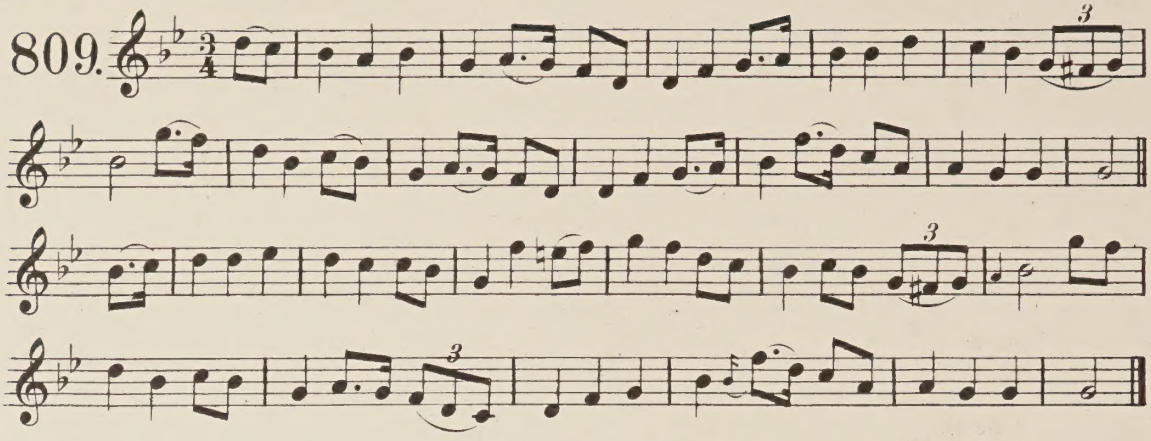
"Van Diemen's Land" A Donegal Melody. From Wm Allingham.

808. Moderato.



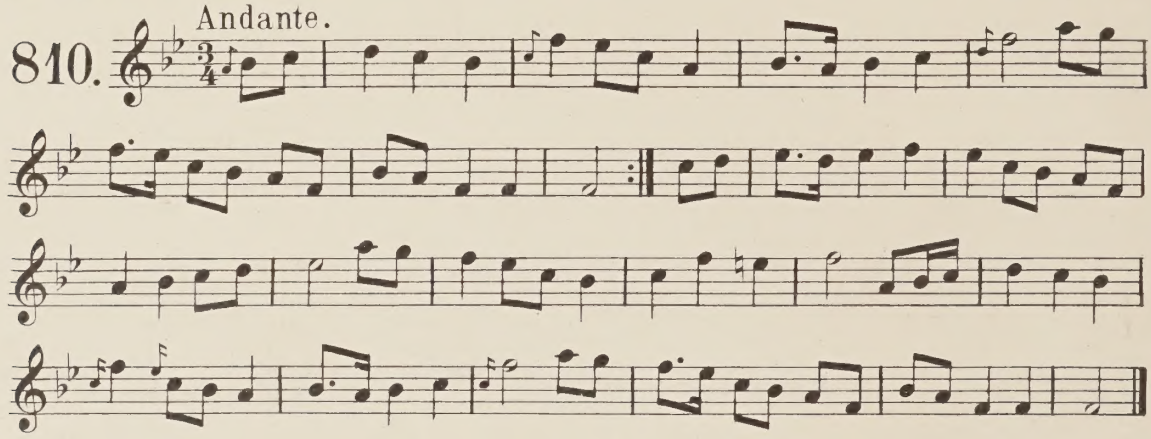
The flower of Erin's green shore. From P. Mac Dowell Esq.

809.



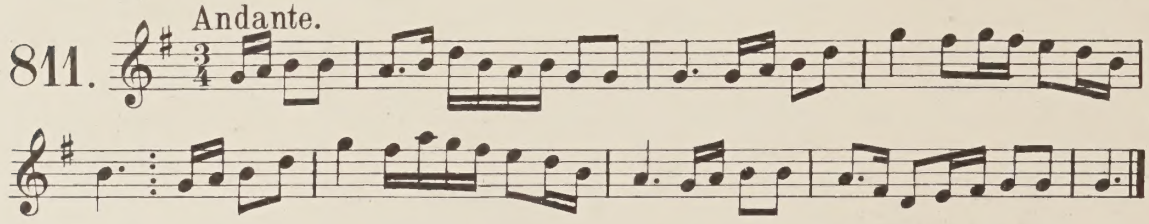
My name is Bold Kelly. From Mr Joyce.

810. Andante.



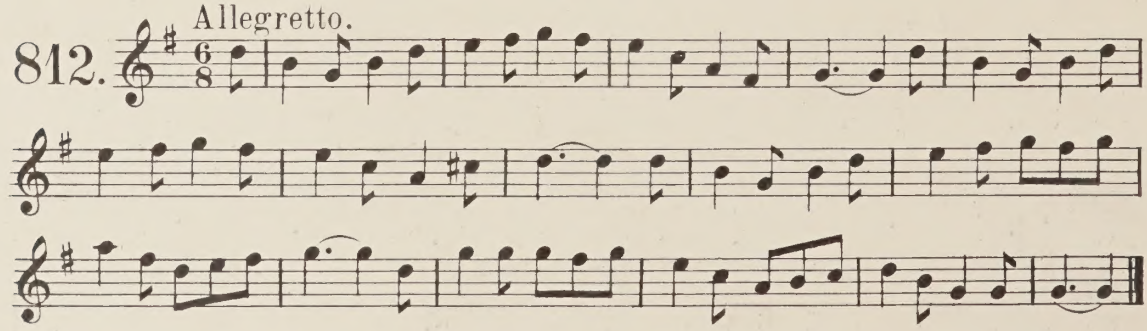
I wish, I wish, but I wish in vain. From Frank Keane.

811. Andante.



I wish I were in Drogheda.

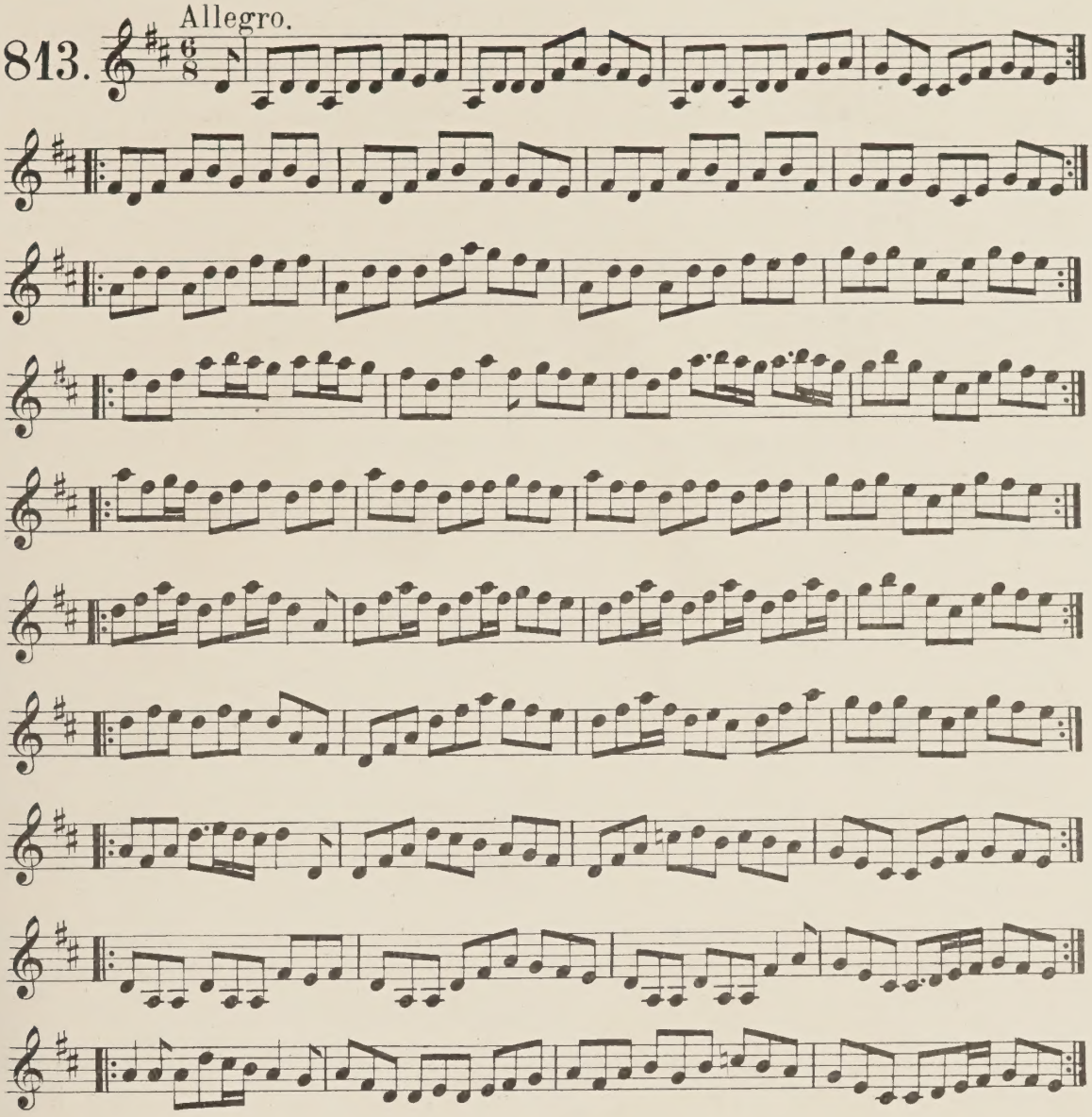
812. Allegretto.



Gurty's Frolic – a very old Munster tune. From M.S. Musick Book.

Allegro.

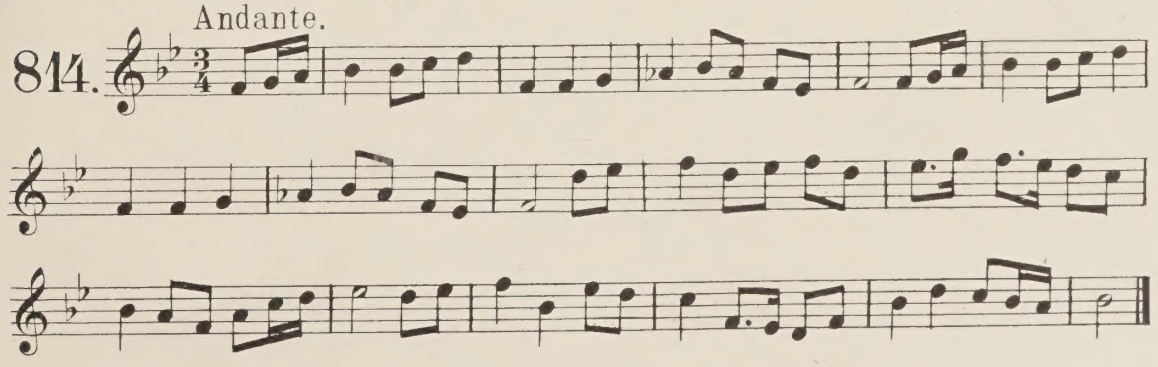
813.



It is to fair England I'm willing to go. From Mr Joyce.

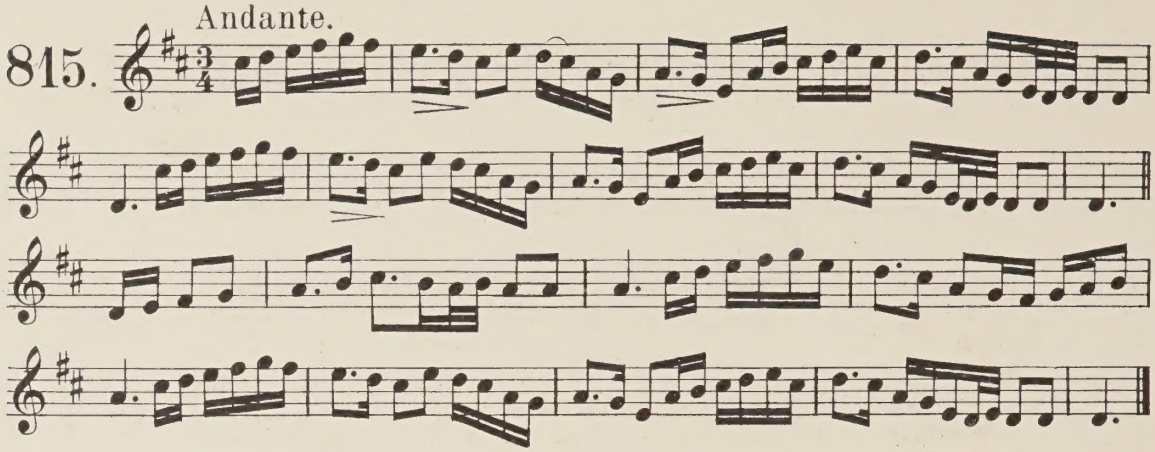
Andante.

814.



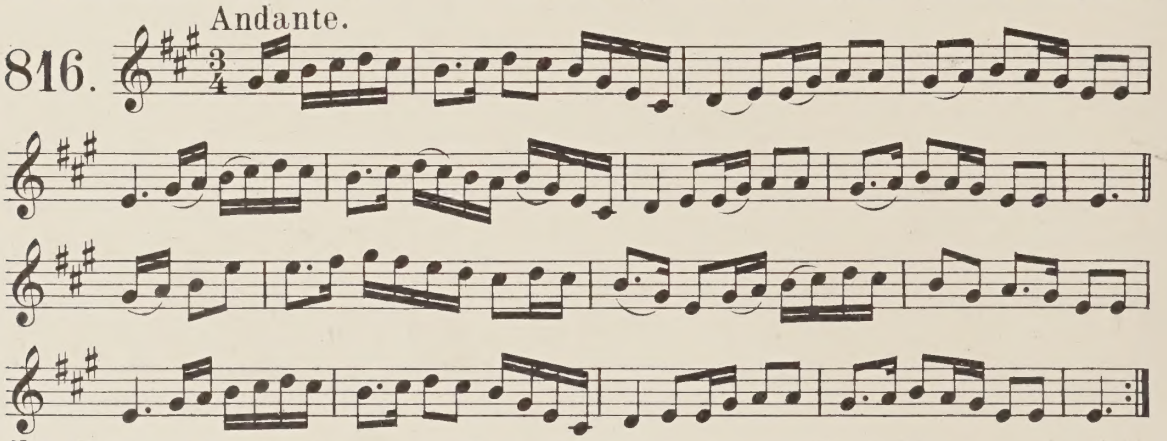
I was one night about Bridgetmas.

815. Andante.



A woman and twenty of them. From Mary O'Donohoe. Arran More 13th Sept. 1857.

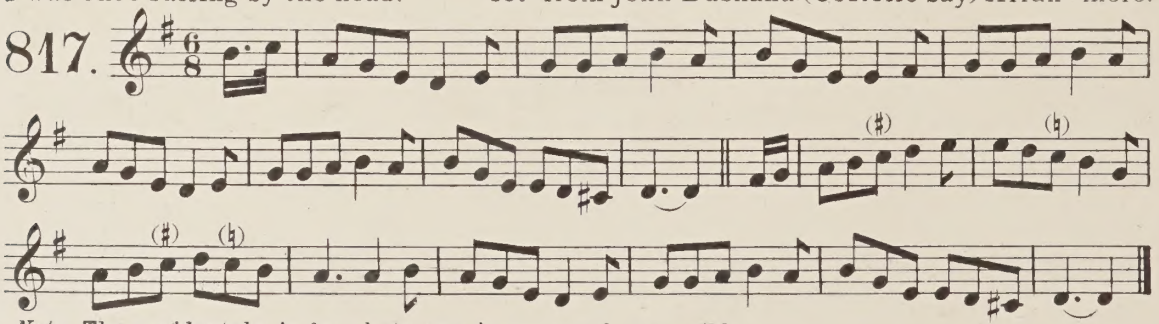
816. Andante.



Note. A variant of the preceding. A tune similar to this appears under a Gaelic title. Ed.

I was once sailing by the head. set from John Dubhana. (Costello bay) Arran - more.

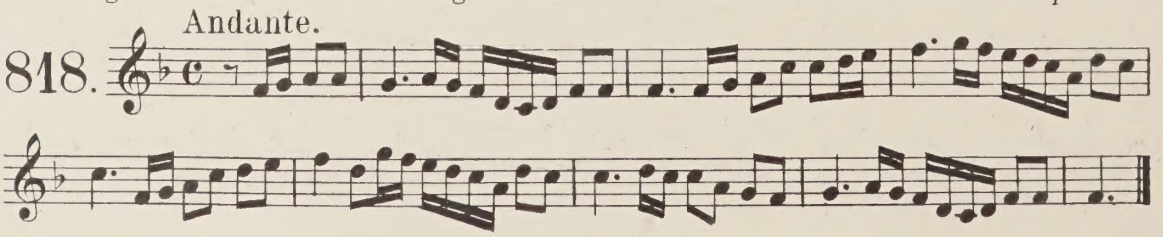
817.



Note. The accidentals in brackets are in a second copy. Ed.

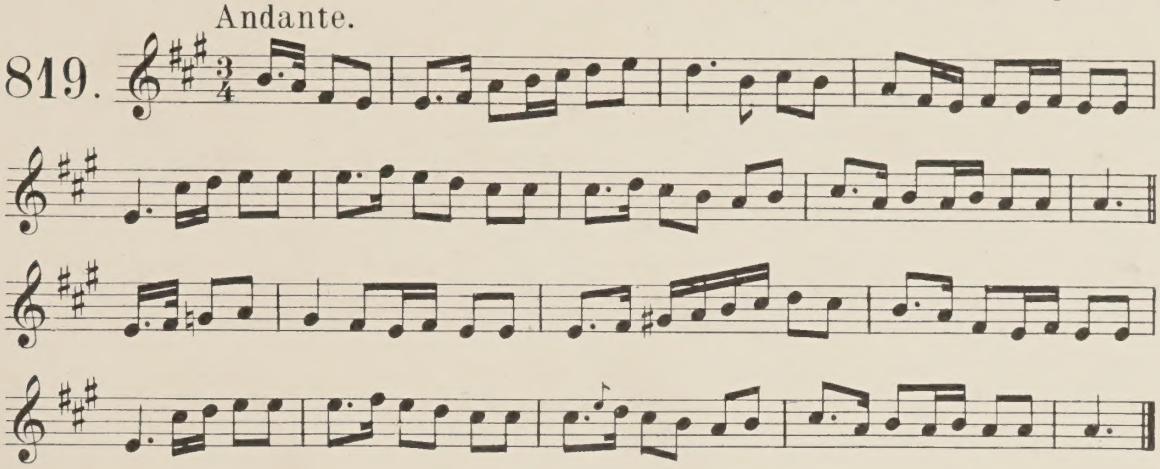
When I go down to the foot of Croagh Patrick. From Pat. Mullin. Arran More Sept. 1857.

818. Andante.



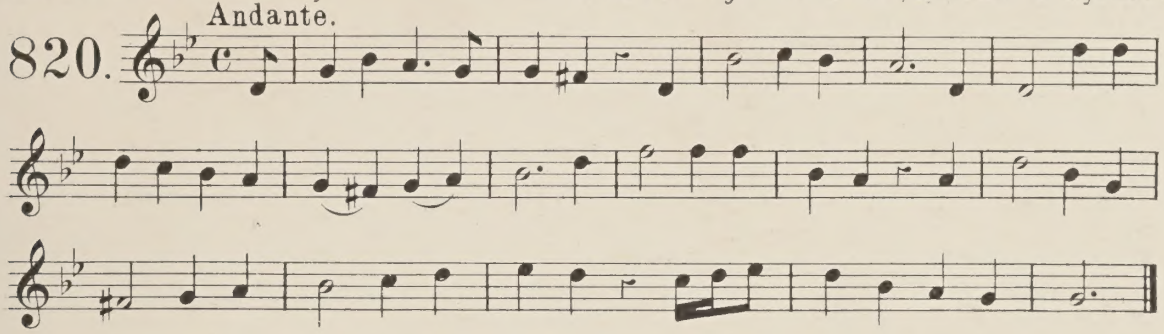
Alas that I'm not a little starling bird. From Pat Mullin. Arran More 10th Sept. 1857.

819. Andante.



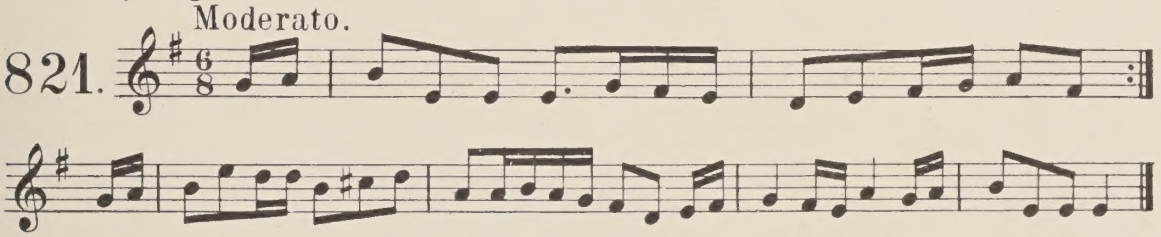
Her skin is like the lily. From Rev. James Mease, Learned in Tyrone.

820. Andante.



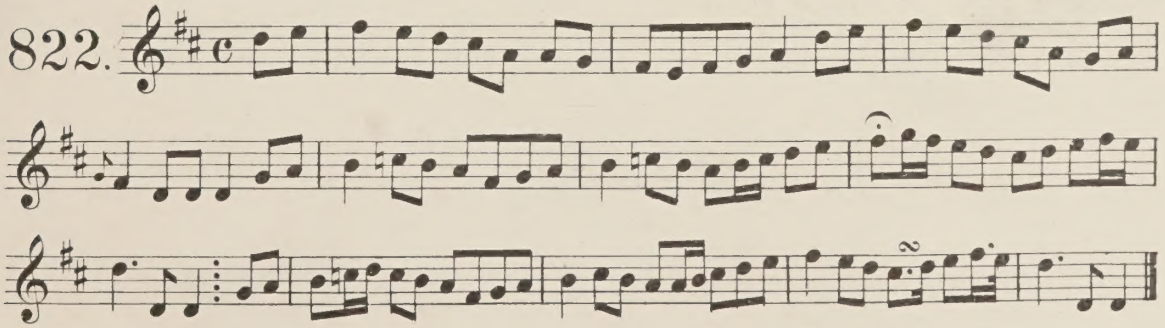
If all the young maidens were blackbirds and trushes.

821. Moderato.



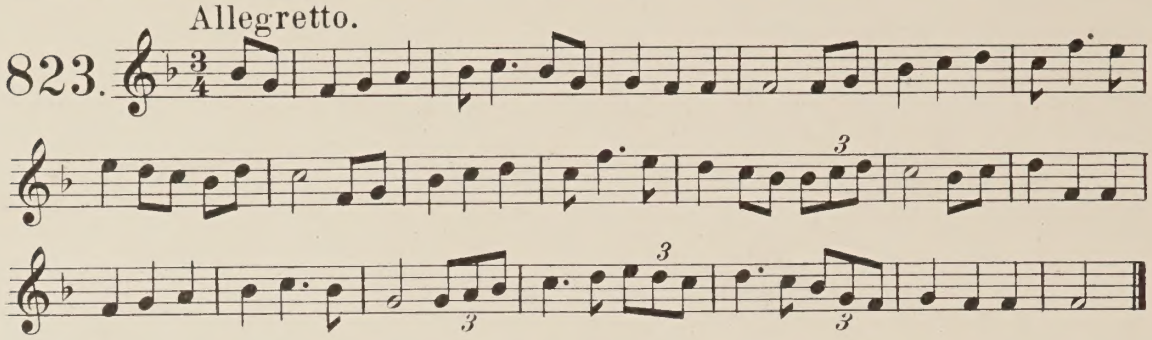
The blackbird and the thrush. Set in the Cladagh. August 28. 1840.

822.



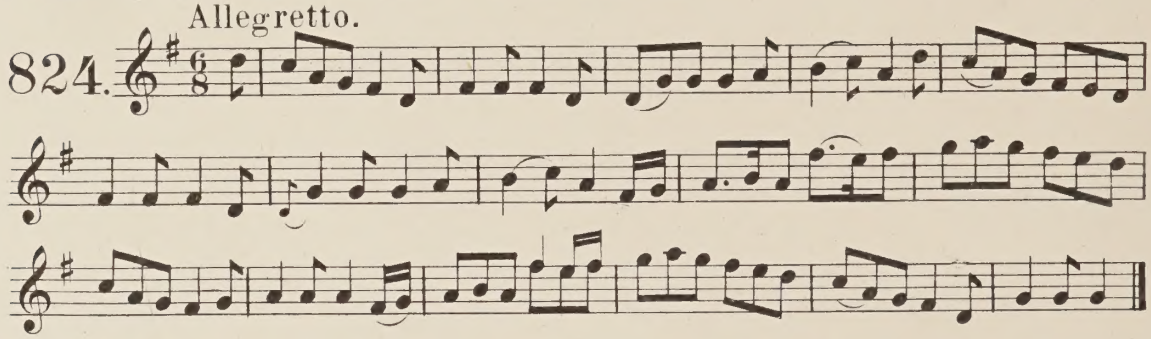
In my first proceedings I took rakish ways. Set in Cº of Limerick. From Mr MacDowell.

823. Allegretto.



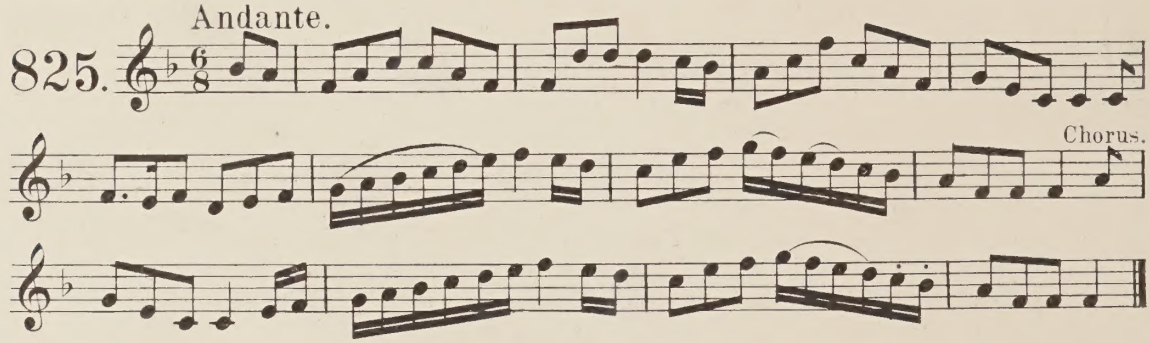
O landlady dear, come cheer your heart. A Cavan air.

824. Allegretto.



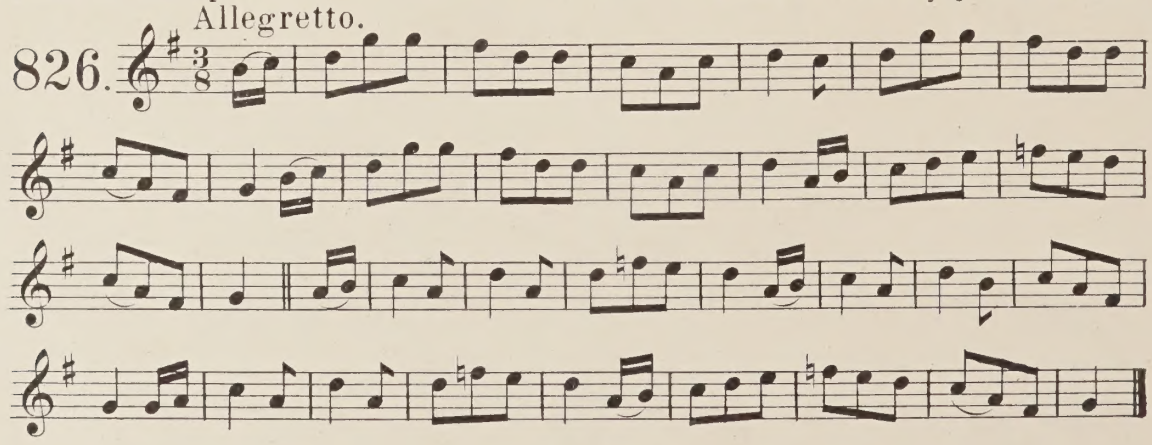
One bottle more.

825. Andante.



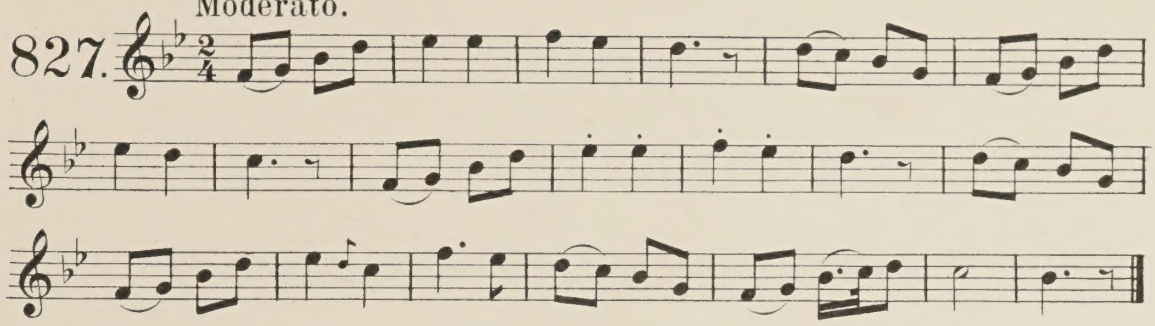
I was born for sport. From P. Coneely Jan. 1845 Ros:

826. Allegretto.



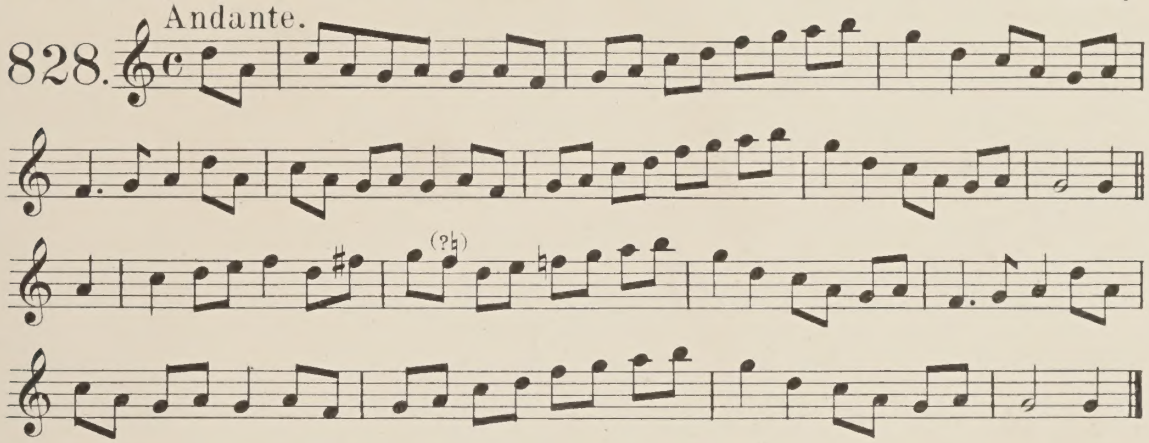
Mammie will you let me to the Fair. From P. Coneely Jan. 1845. R.

827. Moderato.



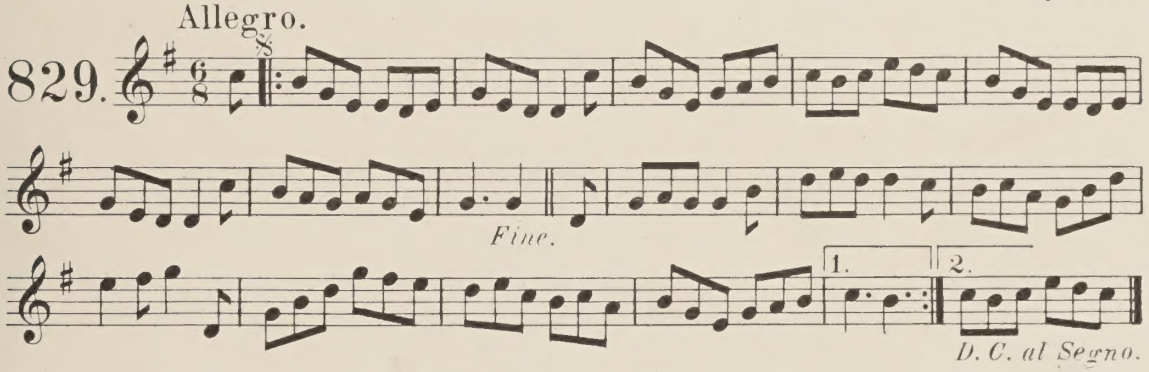
One evening in June, or Youth and bloom. From P. Coneely.

828. Andante.



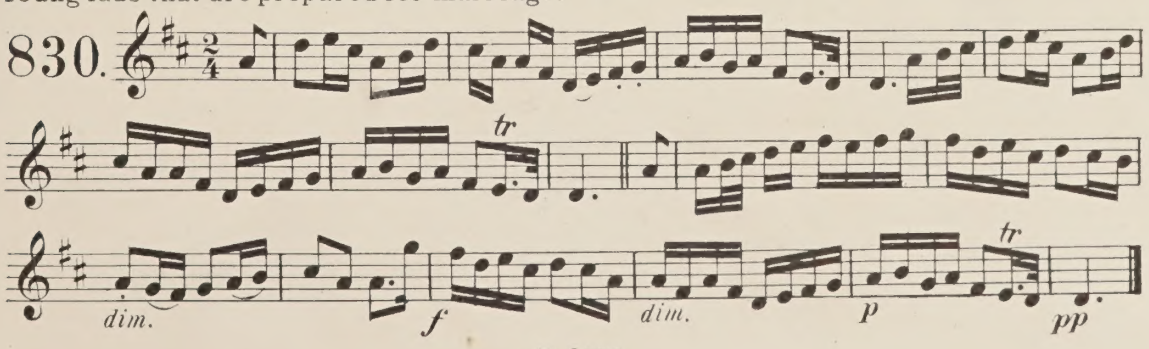
Cheer up old Hag. Set by Lord Rosmore. From P. Coneely. 1845.

829. Allegro.



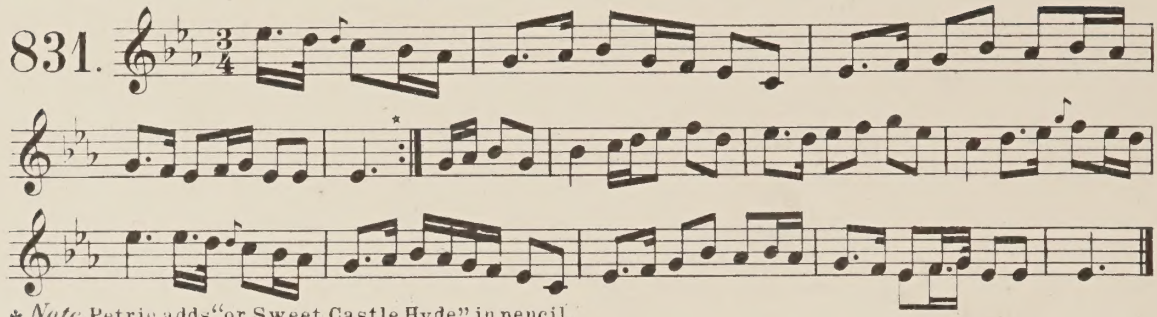
Young lads that are prepared for marriage.

830.



One night I dreamt†
also called "Are you not the bright star that used to be before me?"

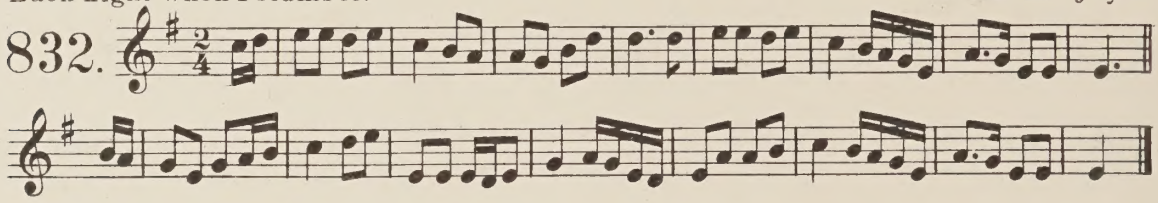
831.



† *Note.* Petrie adds "or Sweet Castle Hyde" in pencil.
⋆ *Note.* Another version has no "repeat" marked here.
Another setting of this tune appears with Gaelic title Ed.

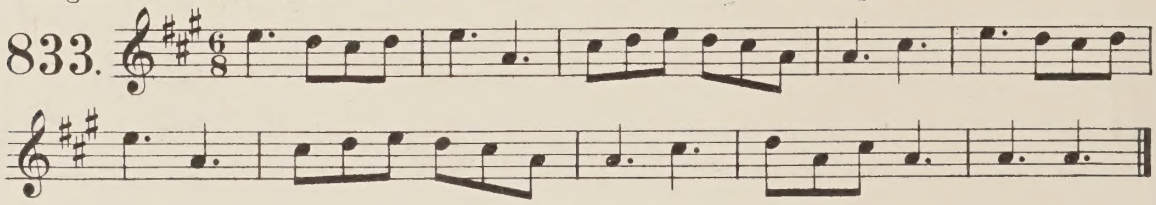
"Each night when I slumber?" From Mr Joyce.

832.



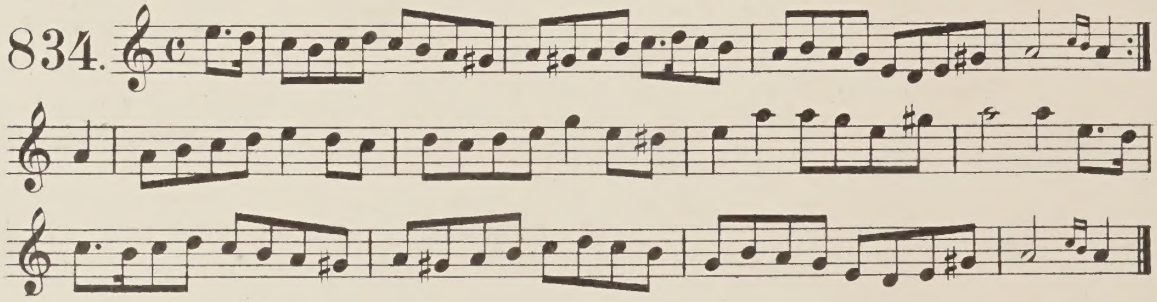
Oh agus oh! oh! The blind woman's lament for the loss of her daughter.

833.



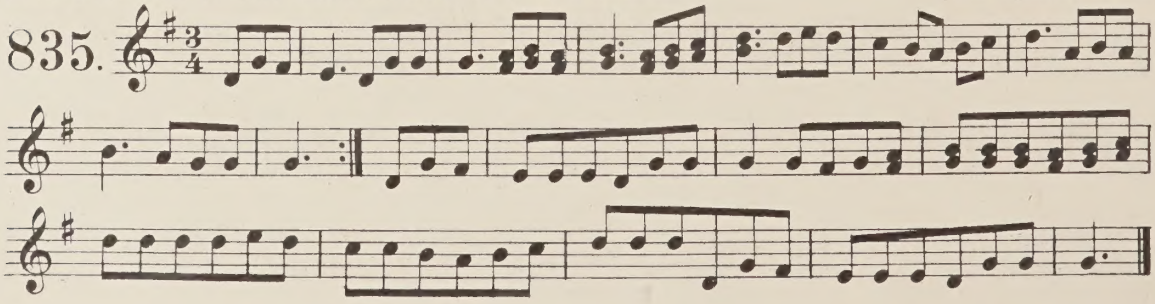
Ballyhauness.

834.



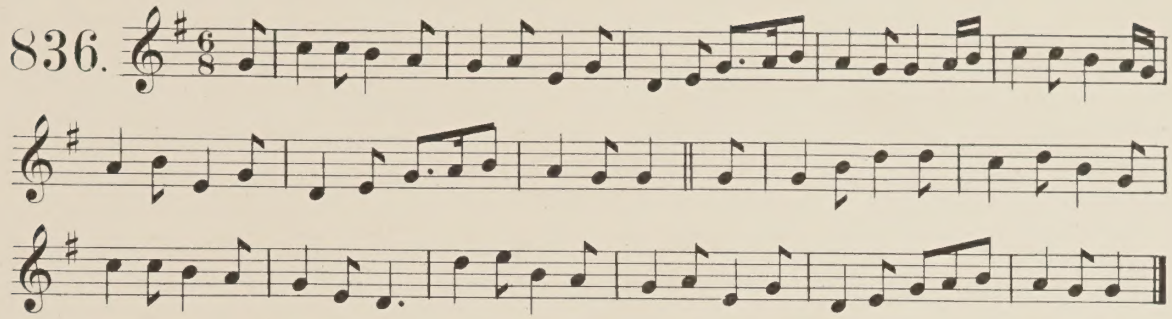
Slieve Gullan or The enchantment of Fin Mac Cool. An Ossianic air.

835.



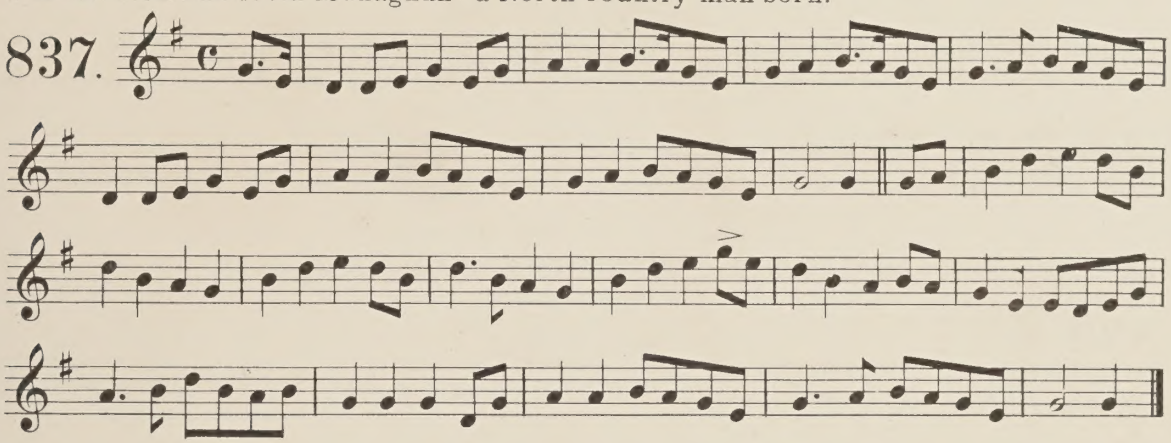
O'er high, high hills and lofty mountains.

836.



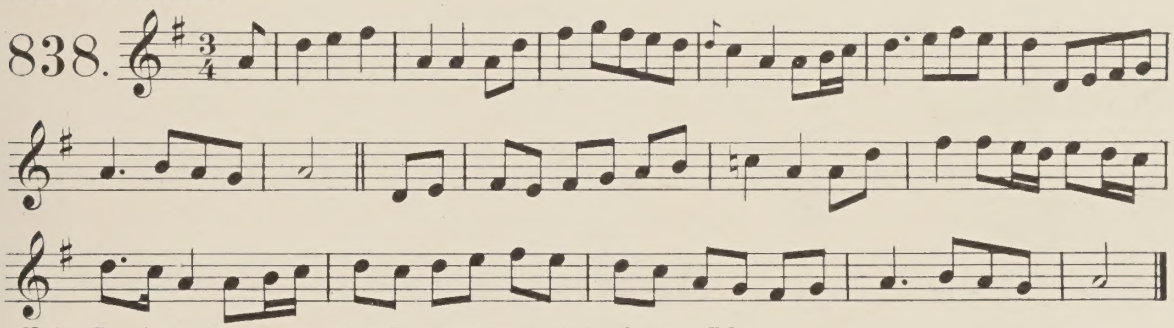
I'm an Irishman from Monaghan - a North country man born.

837.



Castle Costello.

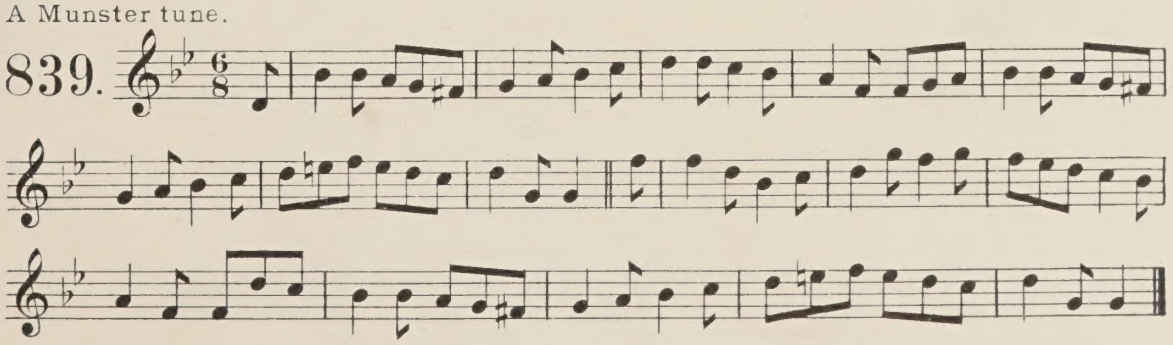
838.



Note. The key signature should probably be two sharps. Ed.

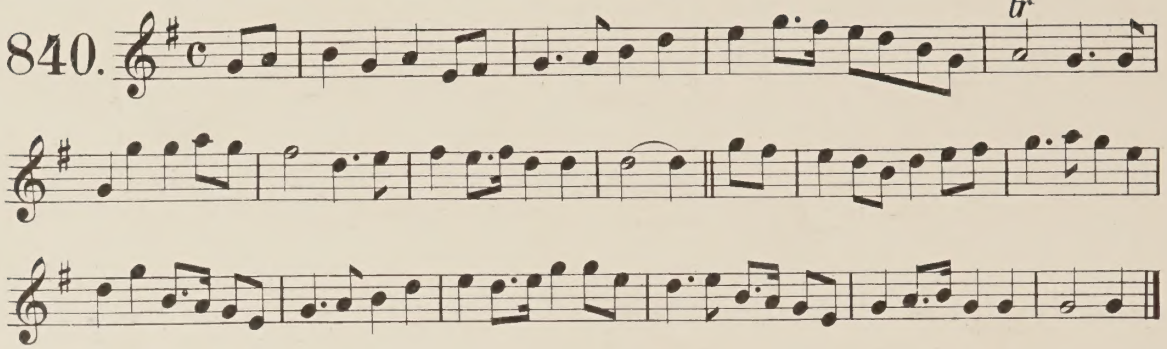
A Munster tune.

839.



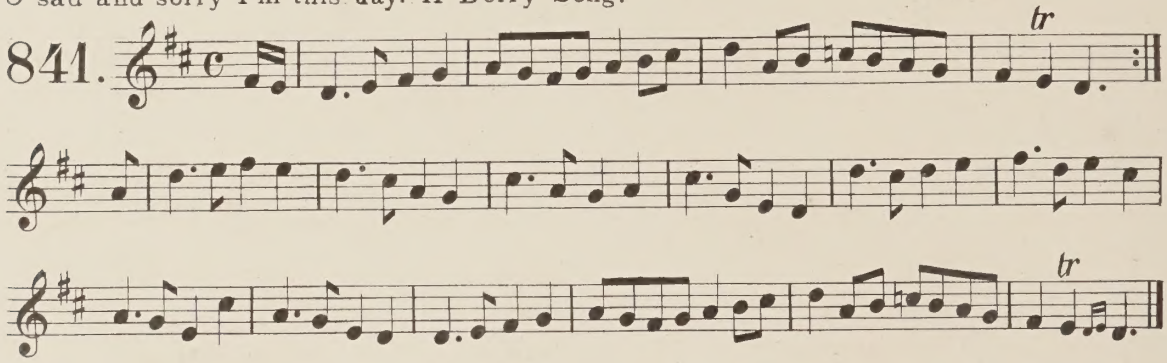
Assist me all ye muses. A county of Londonderry air.

840.



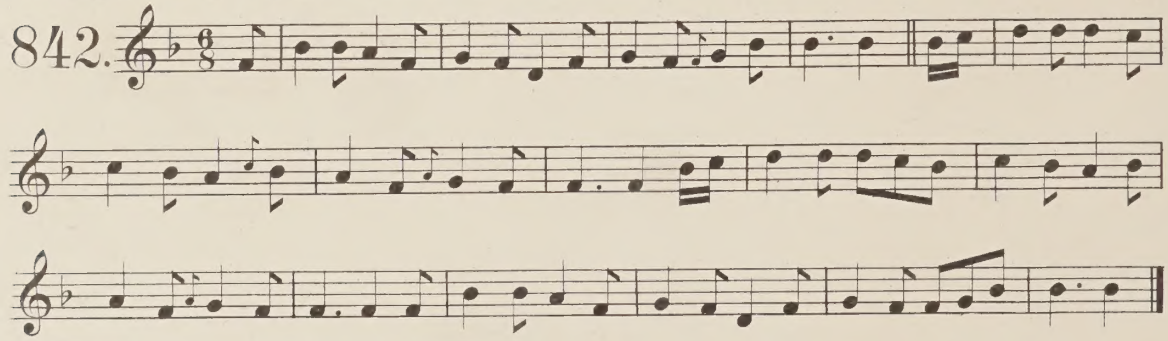
O sad and sorry I'm this day. A Derry Song.

841.



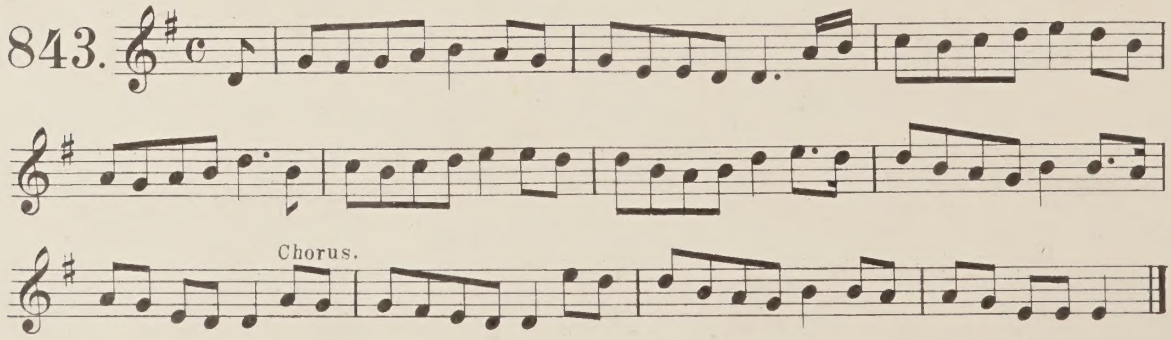
Garvagh! its a pretty place, surrounded well with trees.

842.



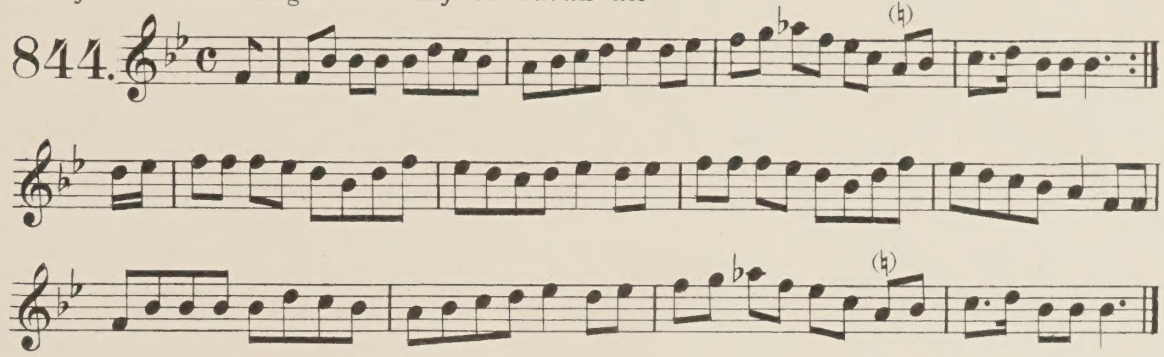
Rody green. A Co of Kilkenny air.

843.



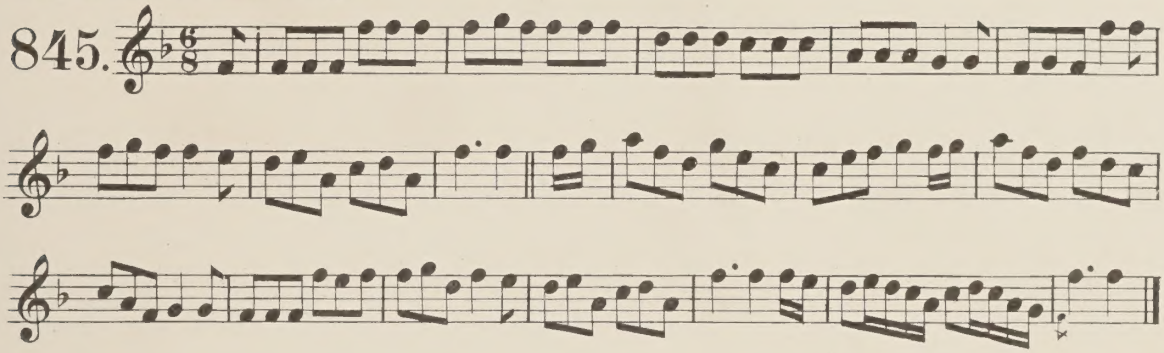
Early in the morning – a county of Cavan air.

844.



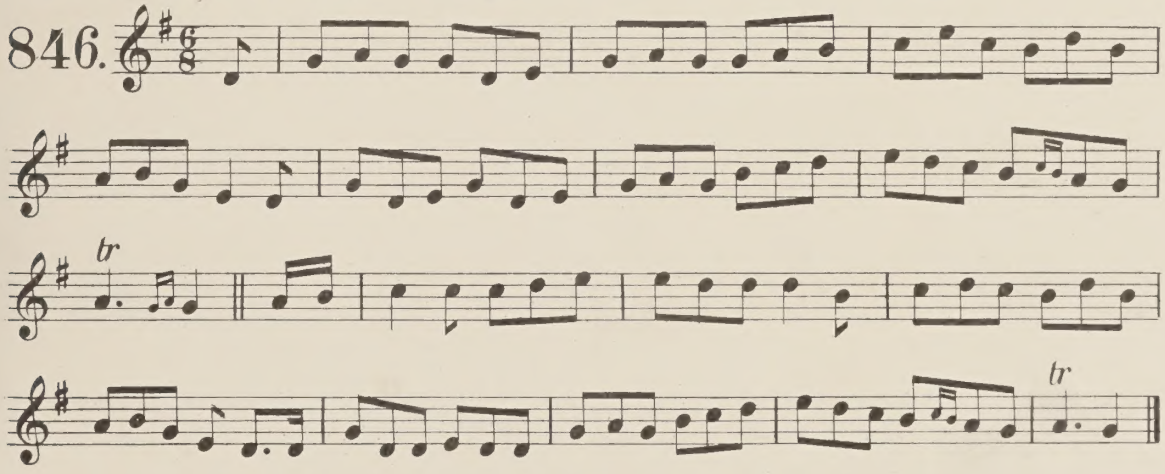
You nobles of Inis Ealga.

845.



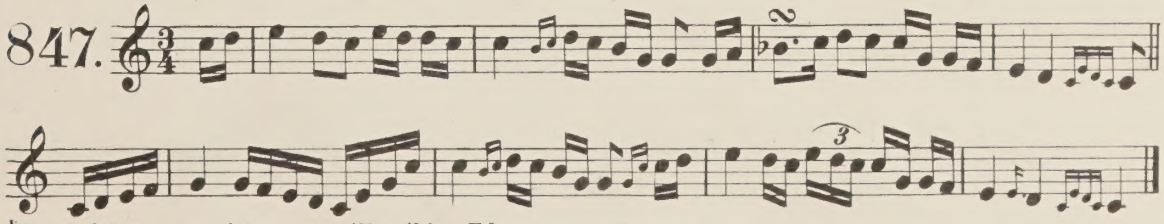
Art Mac Bride – a county of Donegal air.

846.



Harvest.†

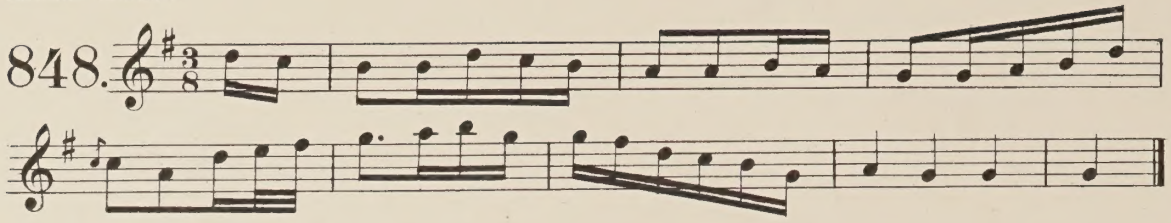
847.



†Doubtful name, written very illegibly. Ed.

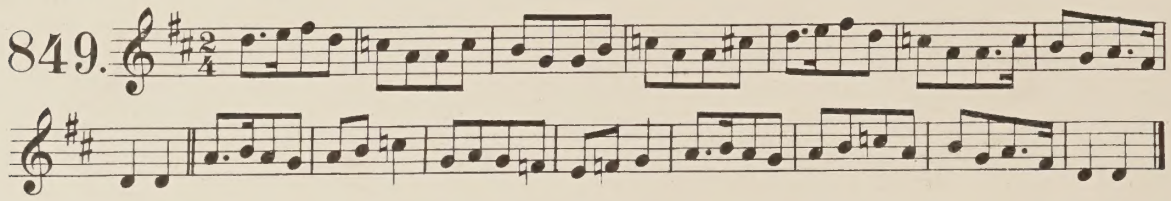
Mount Hazel.

848.



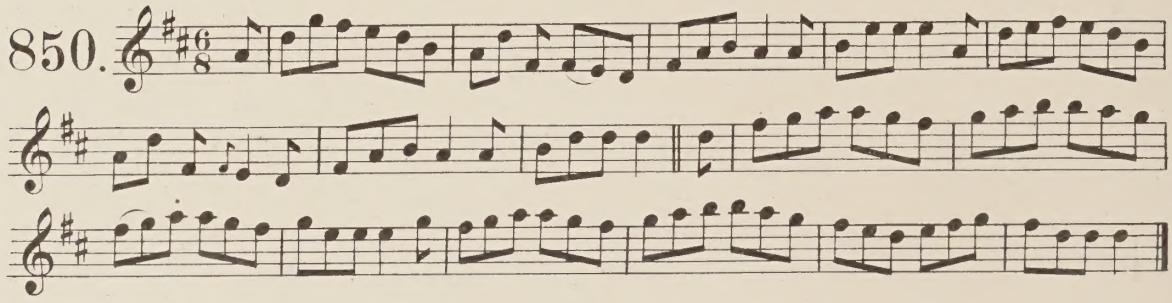
All the ways to Galway.

849.



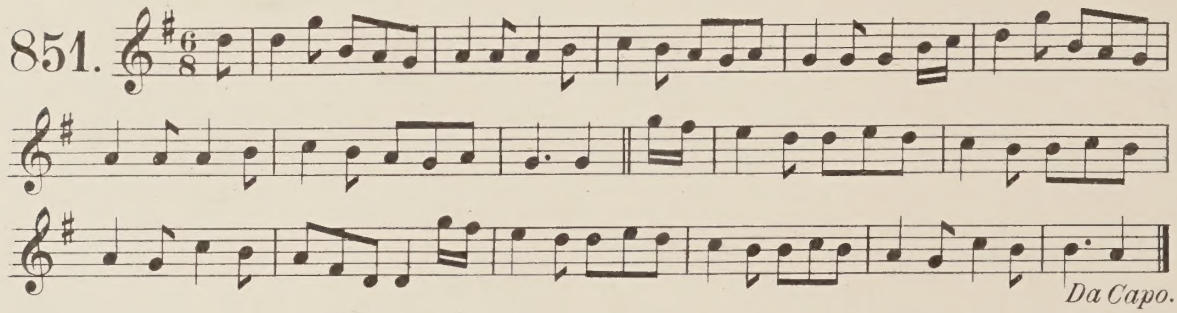
The frost is all over. Set in the Co of Armagh.

850.



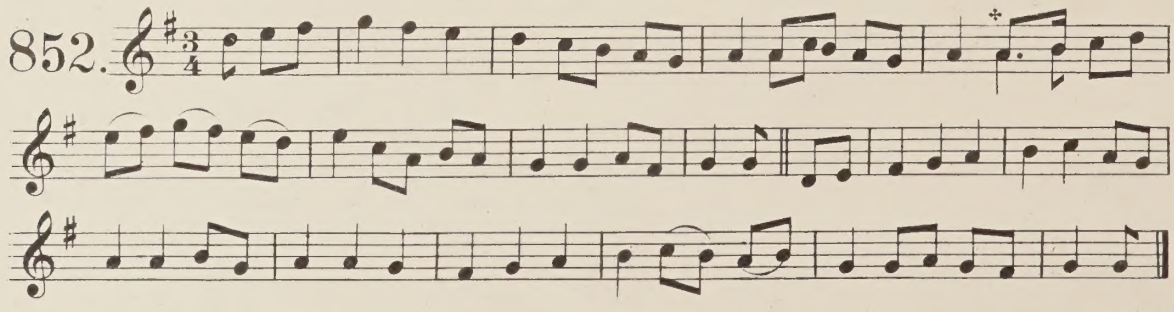
She hung her Petticoat out to dry.

851.



The highly excellent good man of Tipperoughny. Co of Kilkenny. Revd Mr Graves.

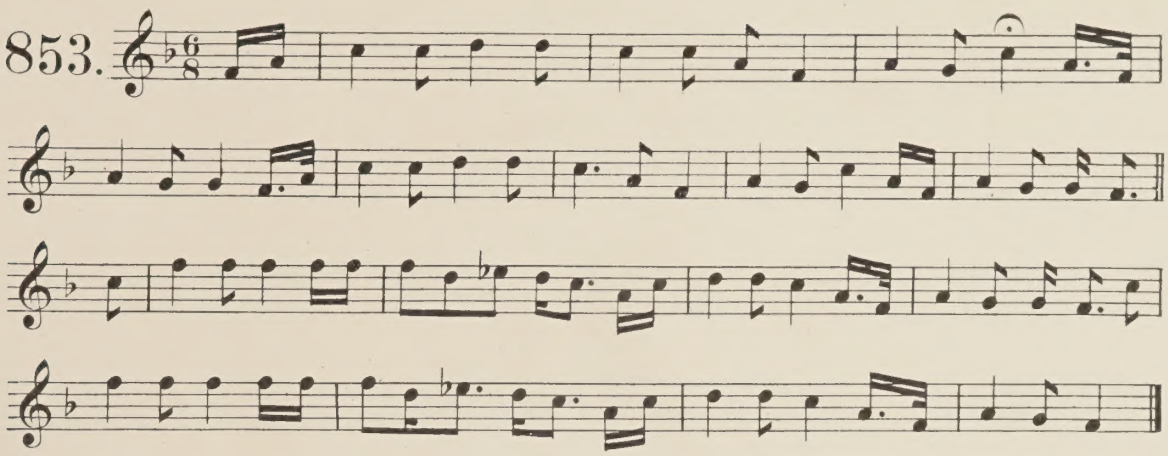
852.



+ *Note.* These variants are given under the heading "The men of Tipperoughny." from Mr Fogarty. Ed.

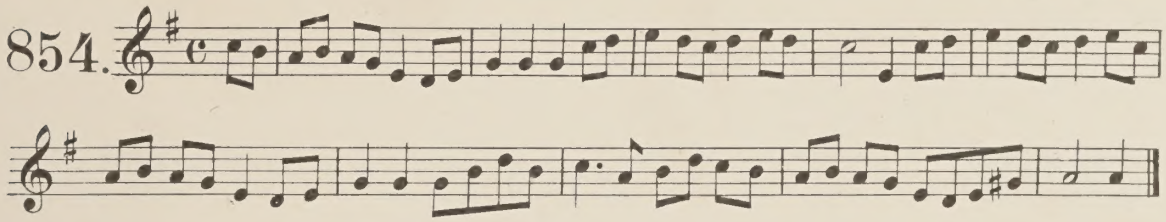
An Iverk Love song (wants the 4th of the scale.) From the Revd Mr Graves.

853.



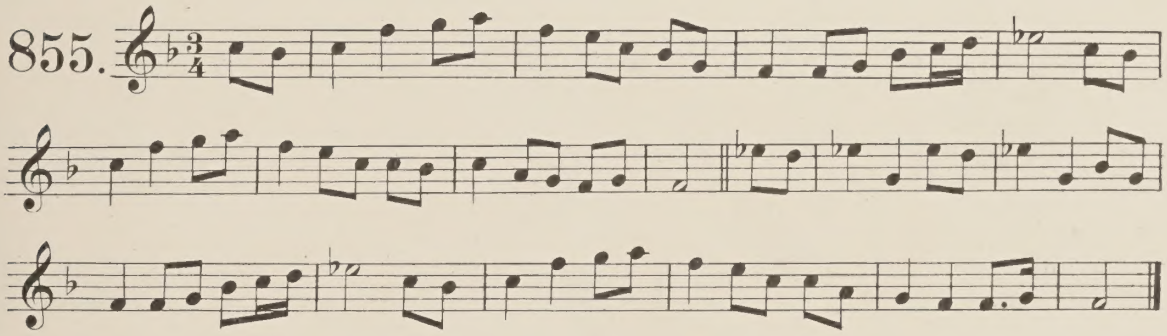
Be wise-beware! From J. Tighe Junior.

854.



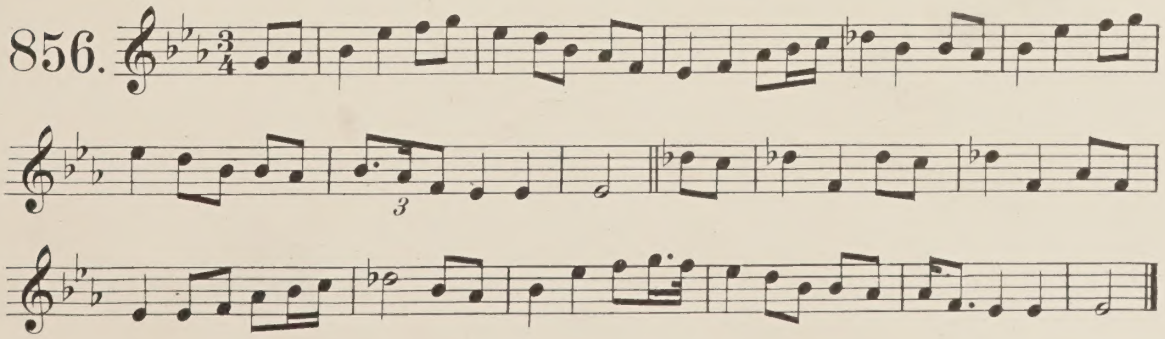
The new broom.

855.



The new broom. From P. Conneely.

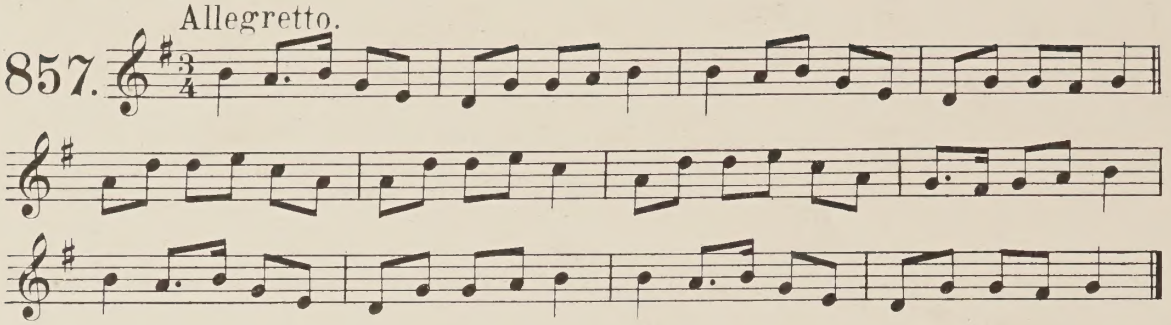
856.



Note. A variant of the preceding Ed.

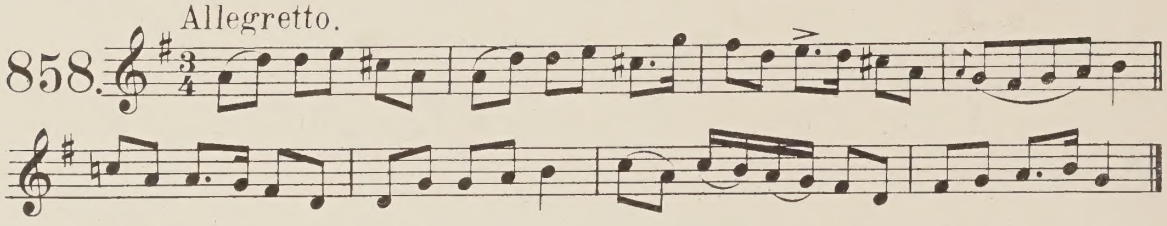
Who'll buy my besoms..

857. Allegretto.



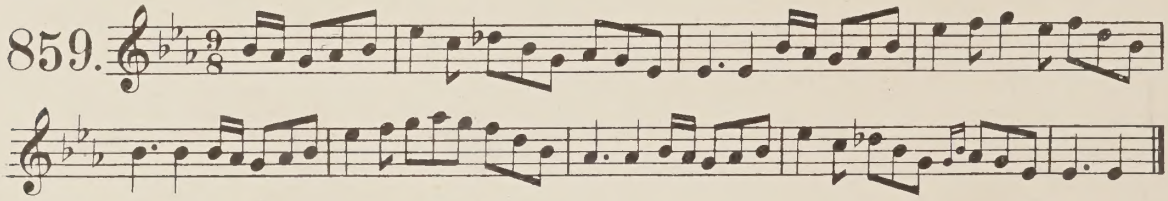
2nd setting.

858. Allegretto.



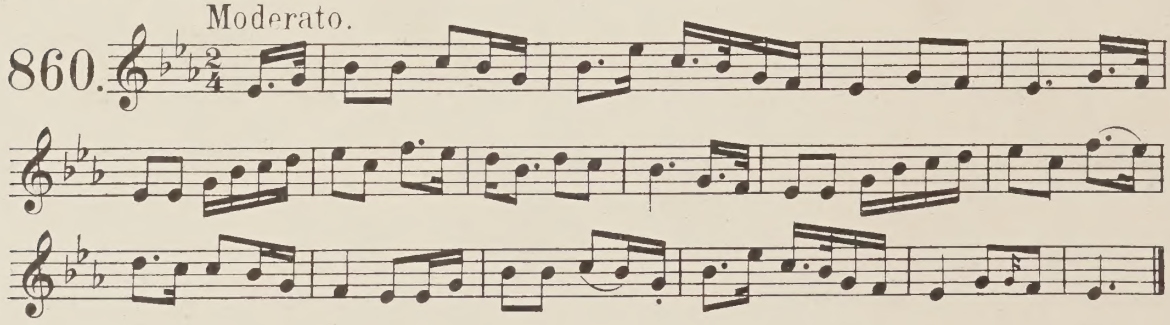
Dunlavin Green. Set in the county of Wicklow.

859.



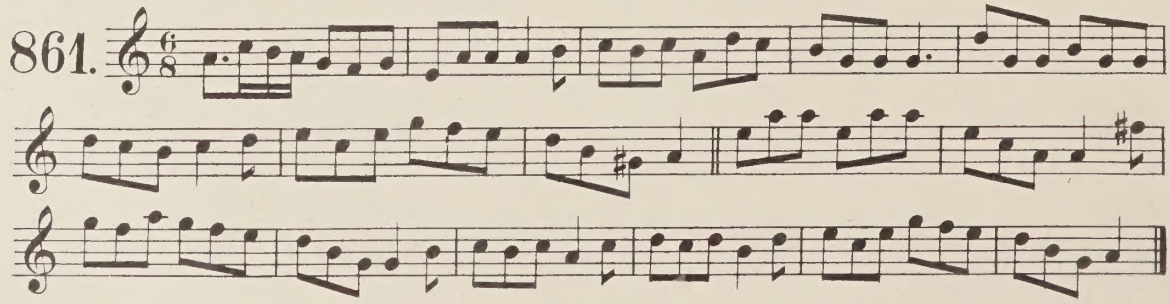
Flower of young maidens.

860. Moderato.



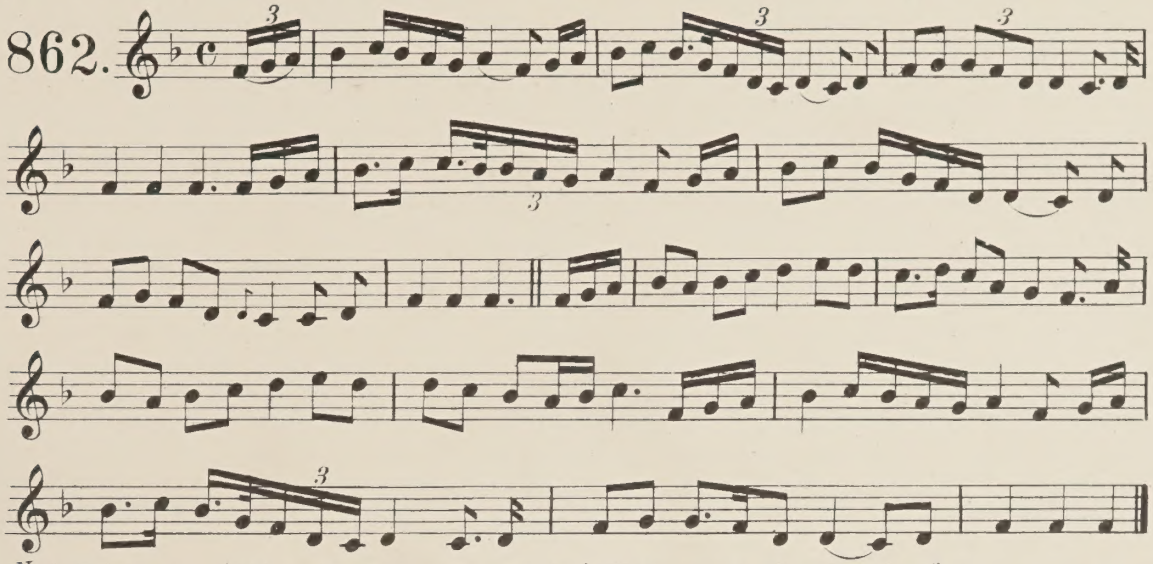
Take a kiss or let it alone. From Mr Pigot's M.S.

861.



Set by Mr Joyce in the Co of Limerick in 1856. from the singing of Dd Condon.

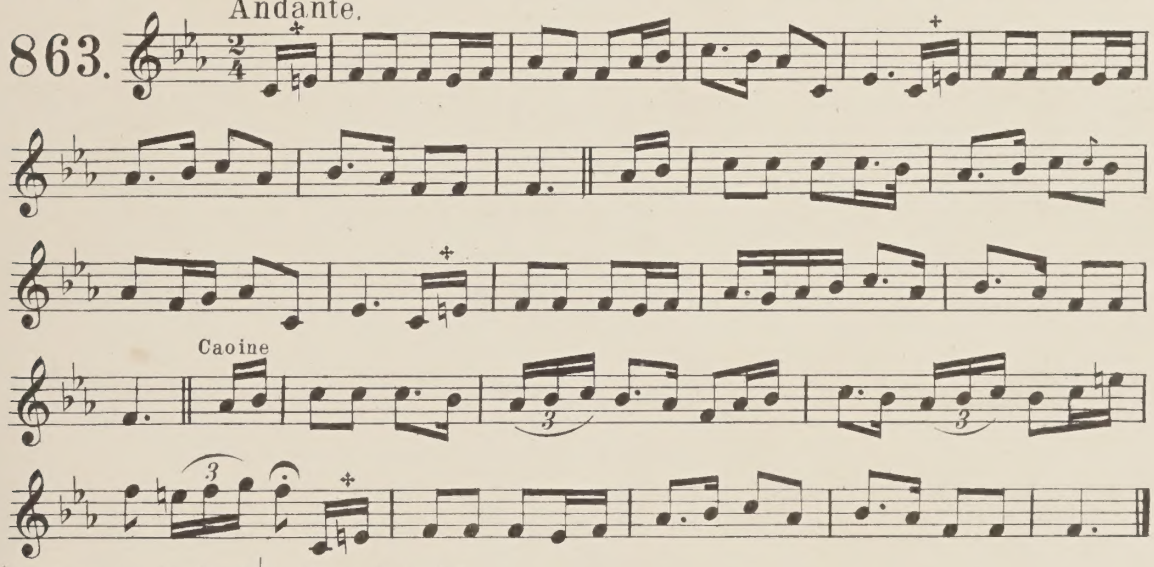
862.



Note. Petrie adds: "This is the same air as Bunting's. When to a foreign clime I go."

When first I left old Ireland. From a Mason in Belfast. P. McD.

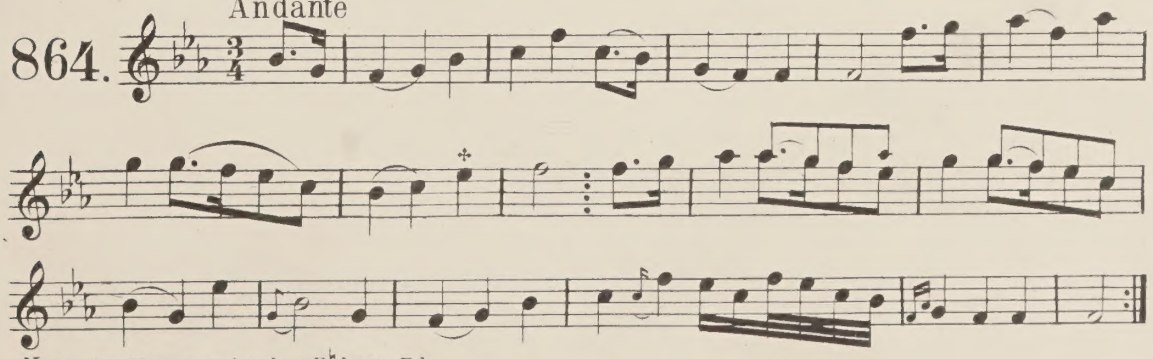
863. Andante.



✣Another version has E♭ in these places. Ed.

My blessing go with you sweet Erin go bragh. From Mr Mac Dowell. Decr 1859.

864. Andante

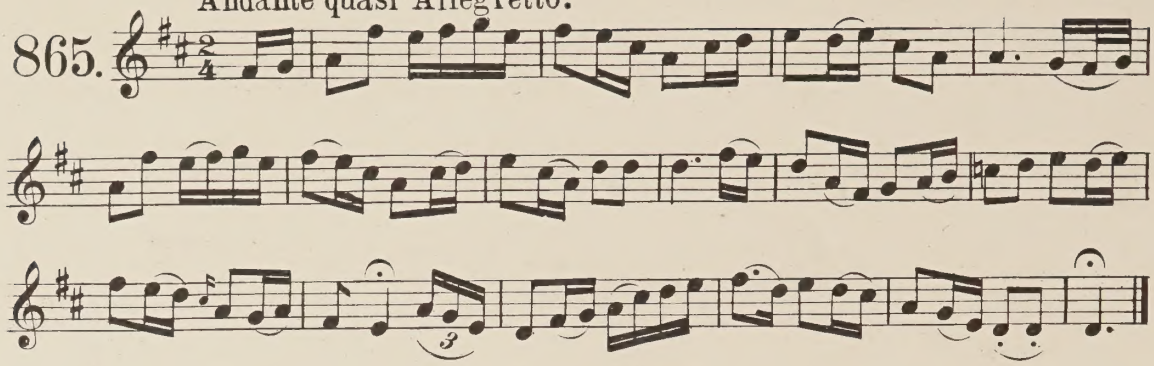


Note. Another version has E♮ here. Ed.

Emigrant song (going to America).

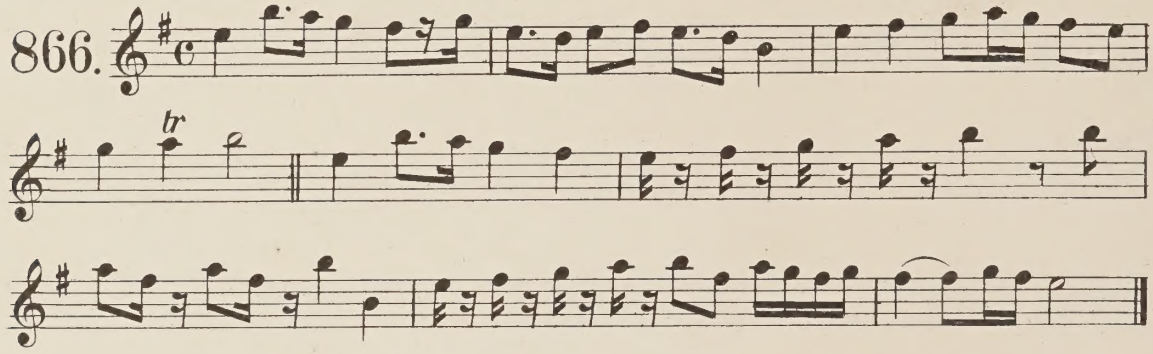
Andante quasi Allegretto.

865.



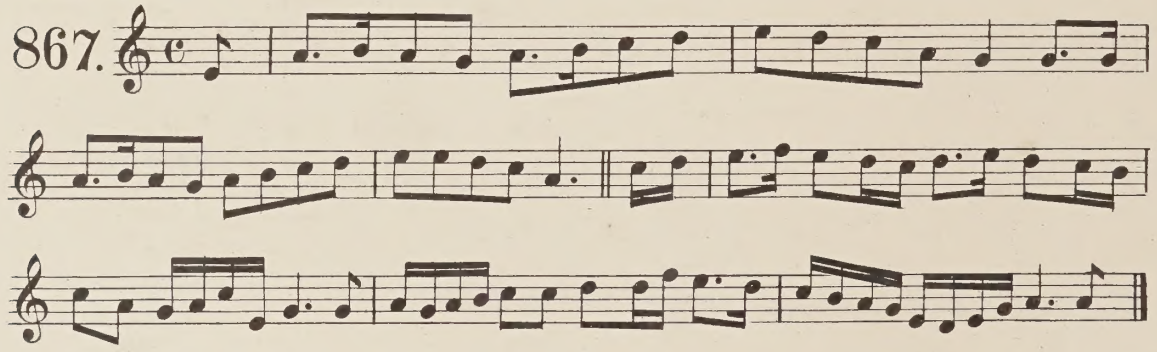
Old North American Indian tune. From – Joly Esq. March 1860.

866.



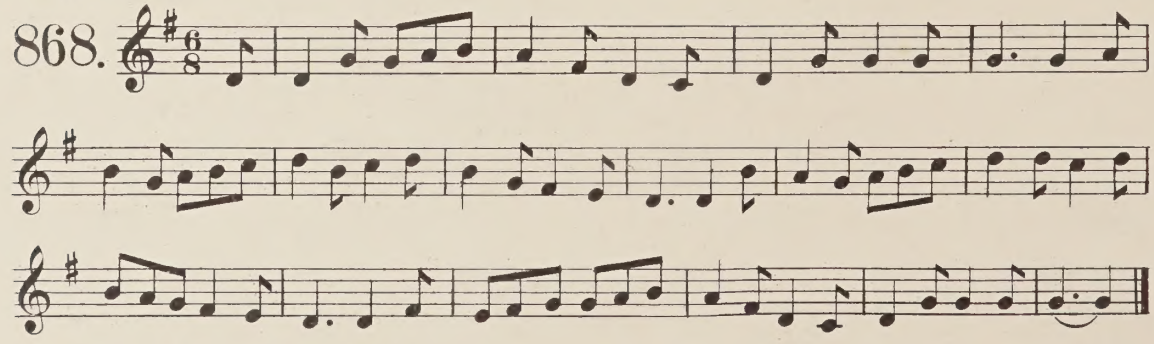
Paddys return.

867.



Paddys evermore. Second set.

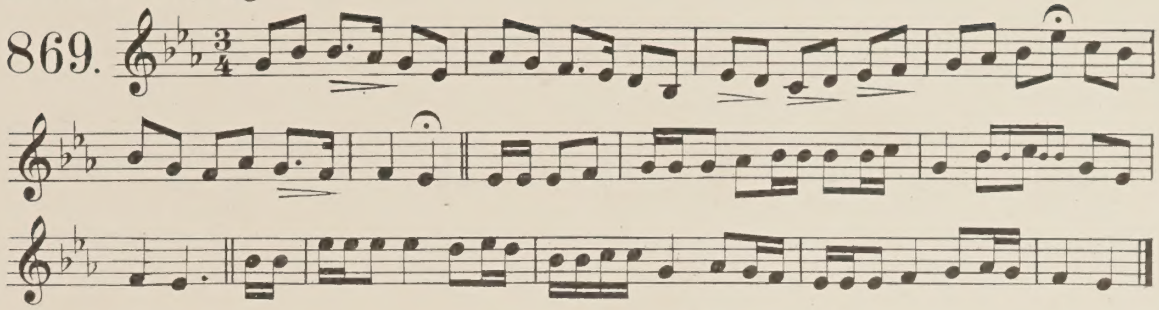
868.



Note. The M. S. has neither clef nor signature. Ed.

Five men went together.

869.



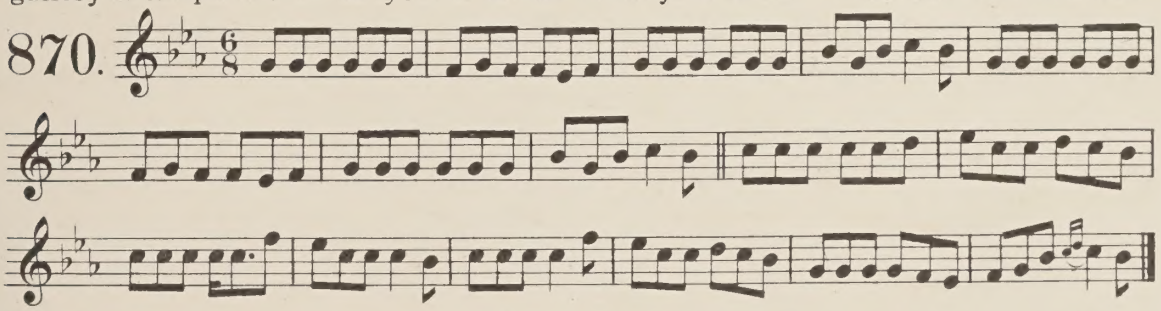
Five men went together
Five men went together
Four men, three men
Two men, one man
And the mower went to mow the meadow.

Mother ru a ru a ru a
Mother ru a rendy
With a stick upon her back
And another in her hand
Saying Good morrow to you kindly madam.

Note. Petrie adds a memorandum "Don't forget Molly Brollaghan."
The M S. has neither clef nor signature, and is very illegible. Ed.

Dancing measure to which Prince Charles Edward and Lady Wemyss danced in the gallery of the palace of Holyrood House in the year 1745. From Lord Rosmore.

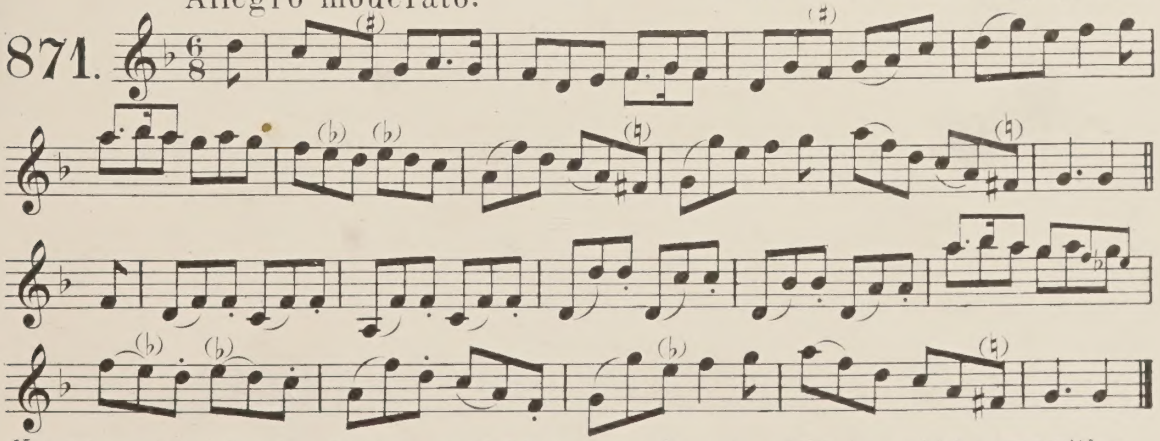
870.



Planxty by Carolan, preserved in Clare.

Allegro moderato. From Frank Keane 21. July 1858.

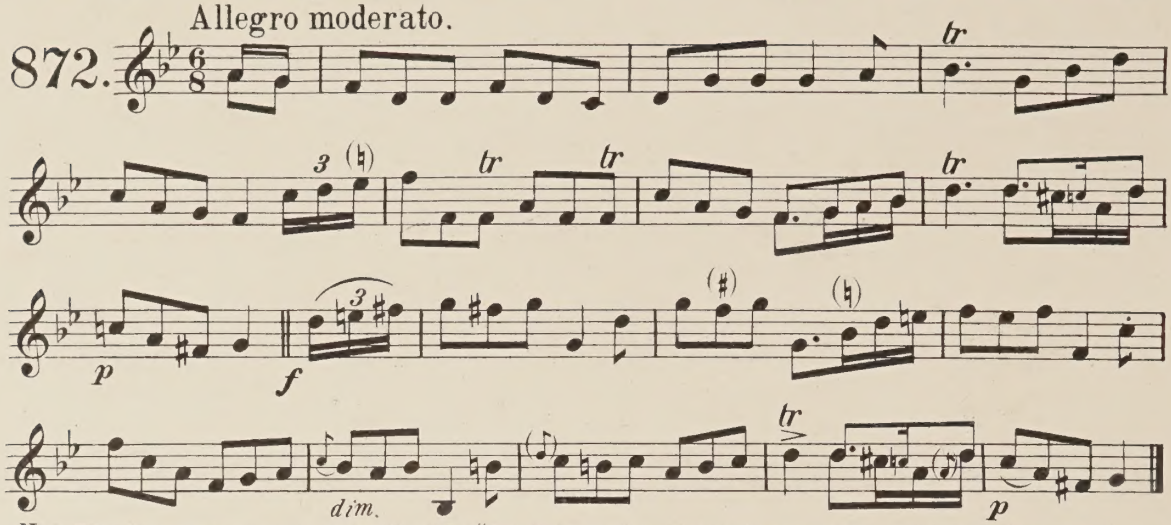
871.



Note. The accidentals in brackets are supplied from a second version of this tune, which occurs with a signature of 2 flats Ed.

Dance tune or Planxty, apparently by Carolan. From Mr Mac Dowell March'59.

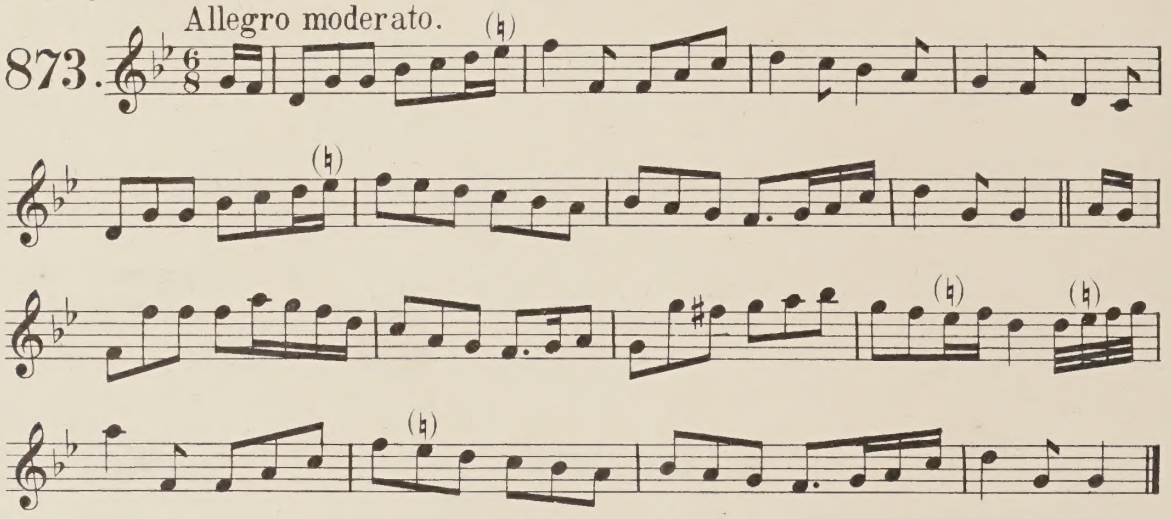
872. Allegro moderato.



Note. This tune appears again under the title: "Do what you please but take care of my cap!" The variants are indicated above. Ed.

Planxty Wilkinson by Carolan.

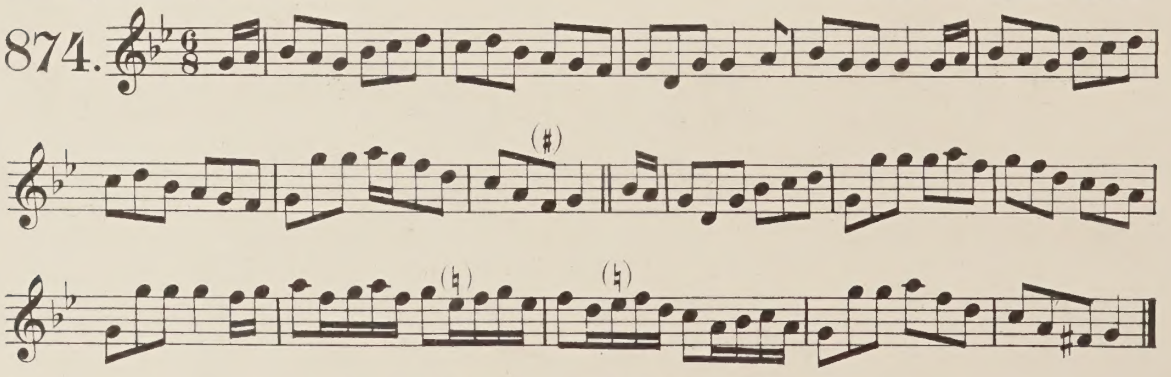
873. Allegro moderato.



Note. The accidentals in brackets are supplied from another version. This tune also appears with the title "Planxty Williamson". Ed.

Planxty Drew by Carolan. From P. Carew's MSS.

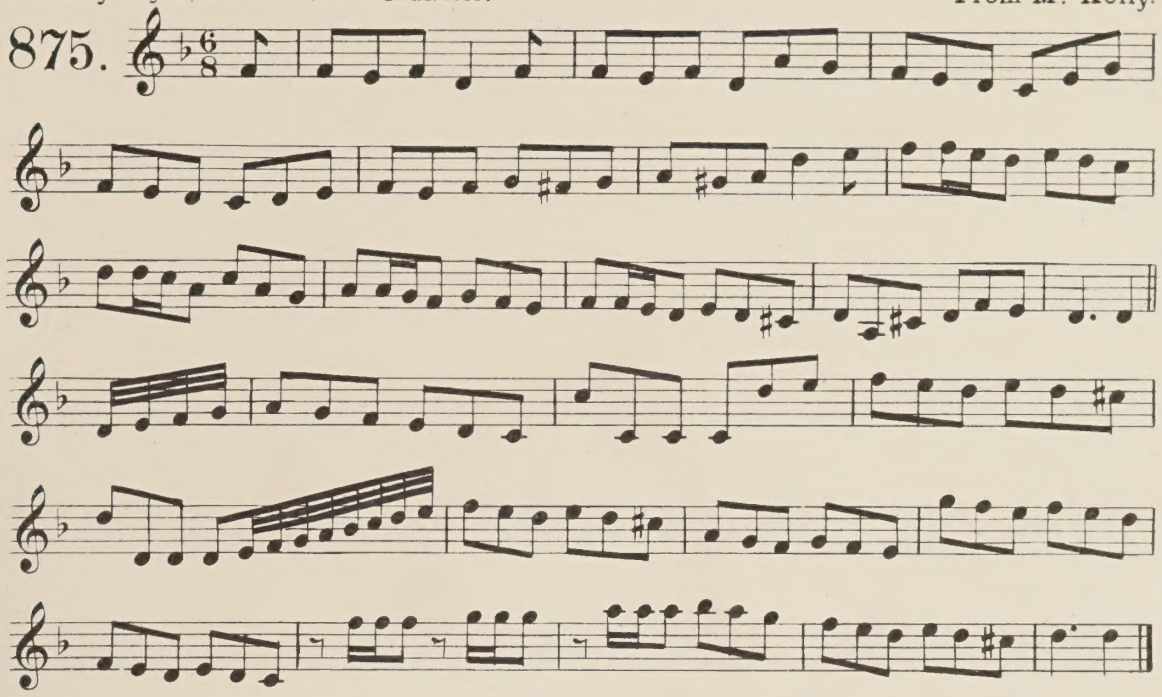
874.



Note. The accidentals in brackets are supplied from another version. Ed.

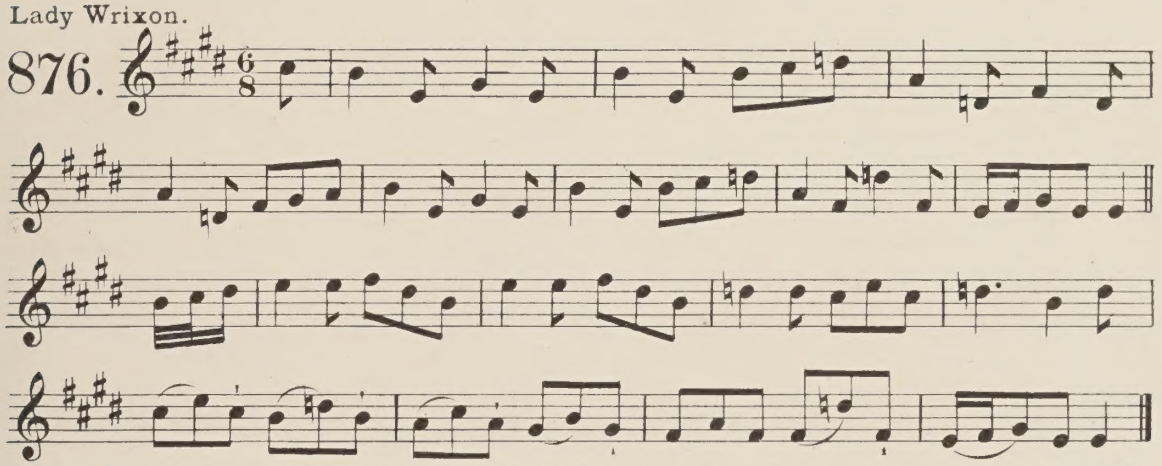
Planxty - by Carolan - set in Munster. From Mr Kelly.

875.



Lady Wrixon.

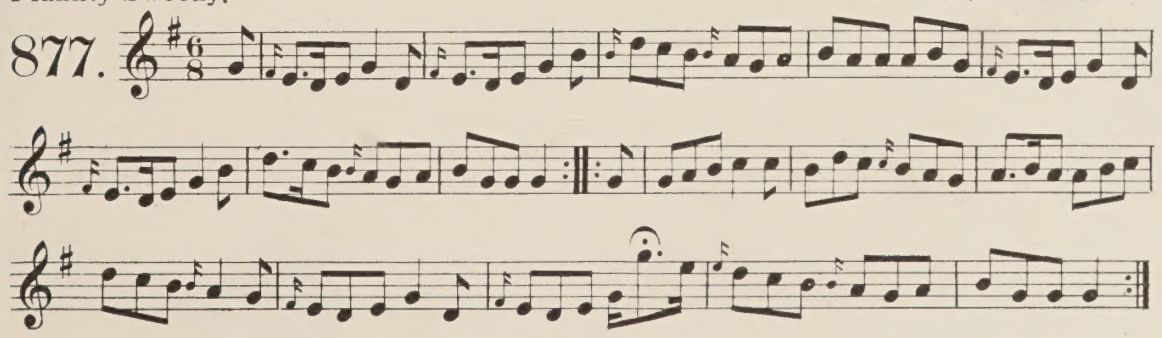
876.



Note. Published in Petrie's "Ancient music of Ireland" as a planxty by Carolan. For a seventh planxty by Carolan See No 499. Ed.

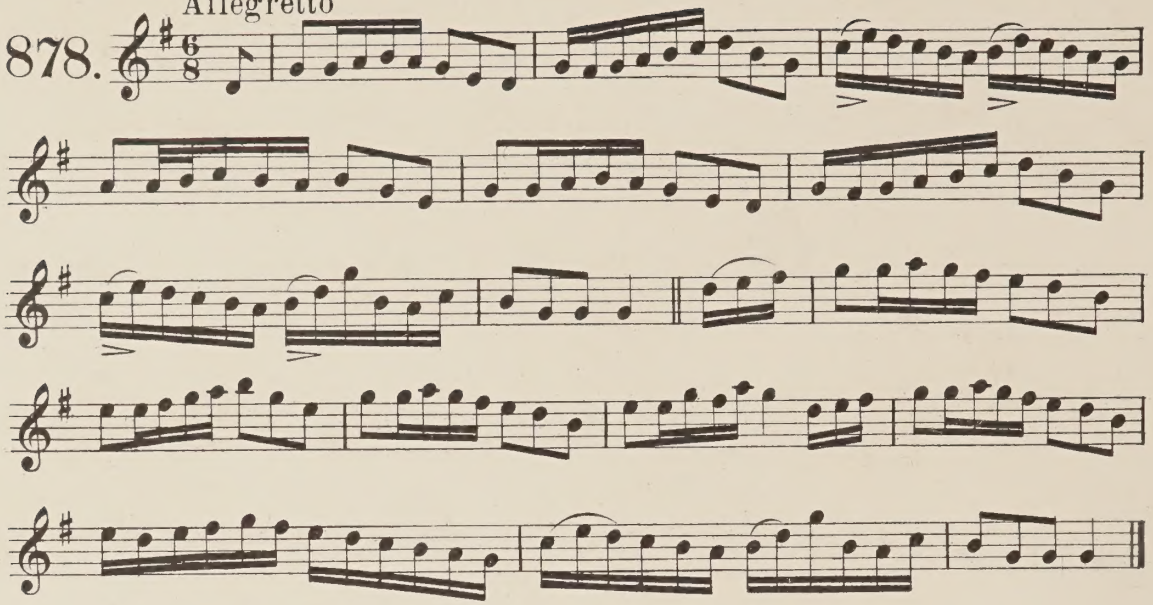
Planxty Sweeny. From M. S. Mrs Close.

877.



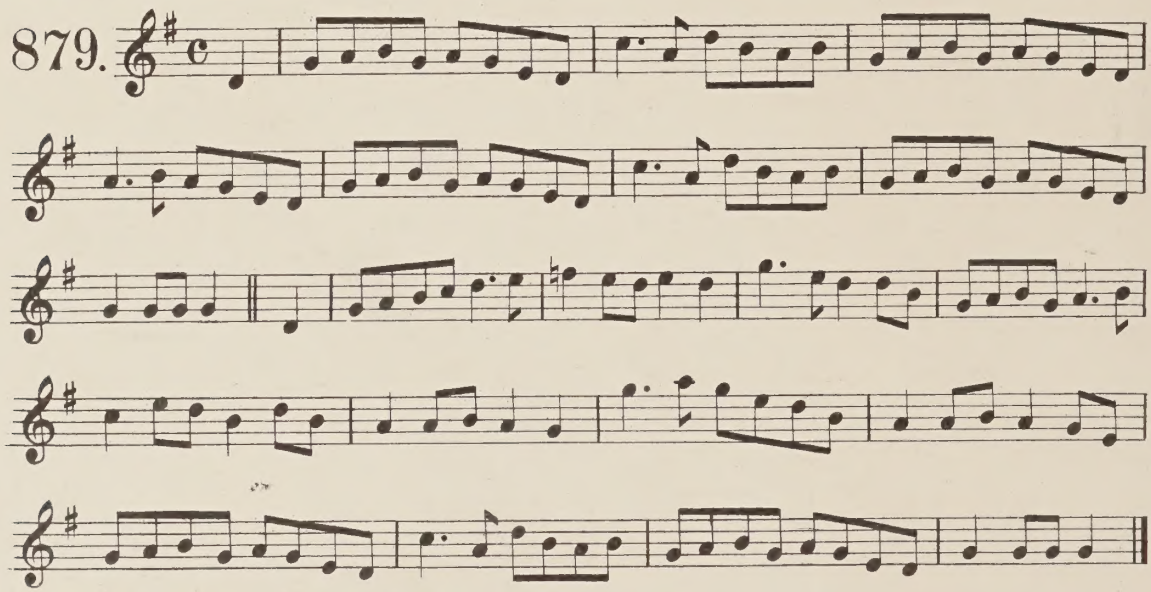
Planxty Shane ruadh. From Miss Simmonds.

878. Allegretto



✣The Hunt – a set Dance. From John Dolan – Glensheen. Mr Joyce.

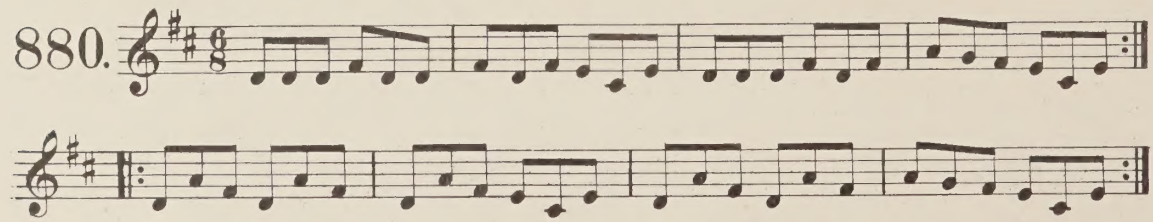
879.

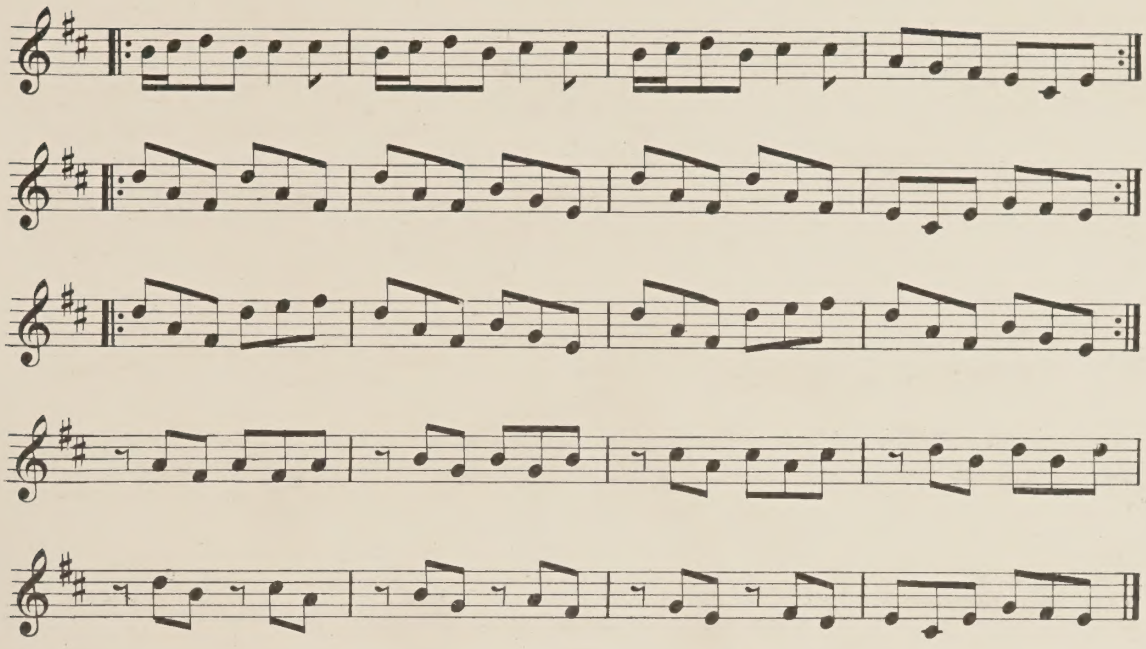


✣Also known as "The Galtee hunt." Ed.

"The Ladies fancy," or "The piper's finish," or the Long Dance. Mrs Close.

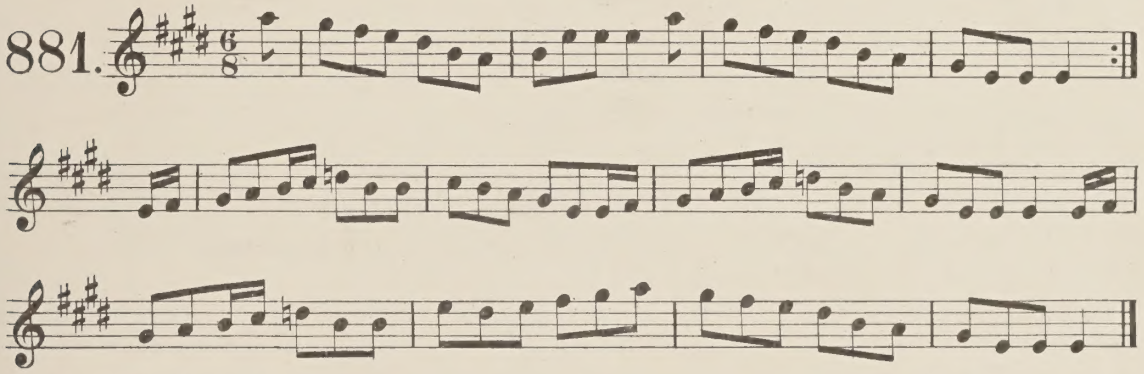
880.





Gather up the money – the Petticotee dance and song tune. R. M.✣

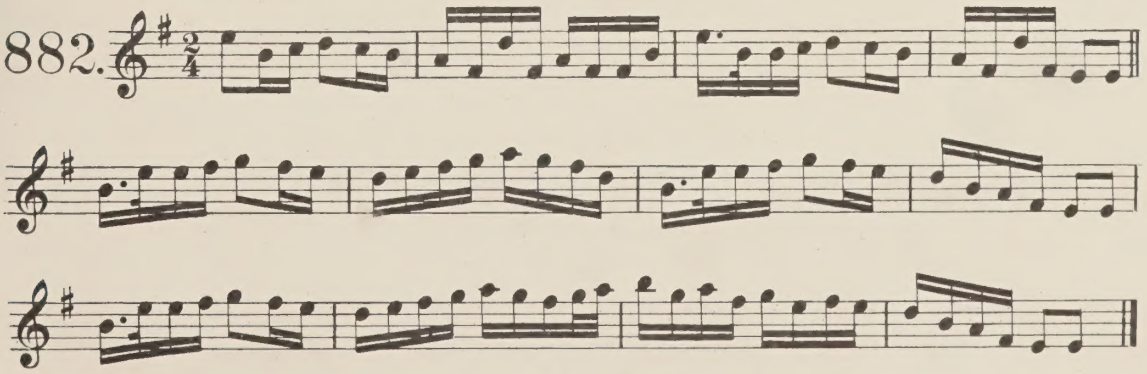
881.



✣ Richard Morrison, Esq.

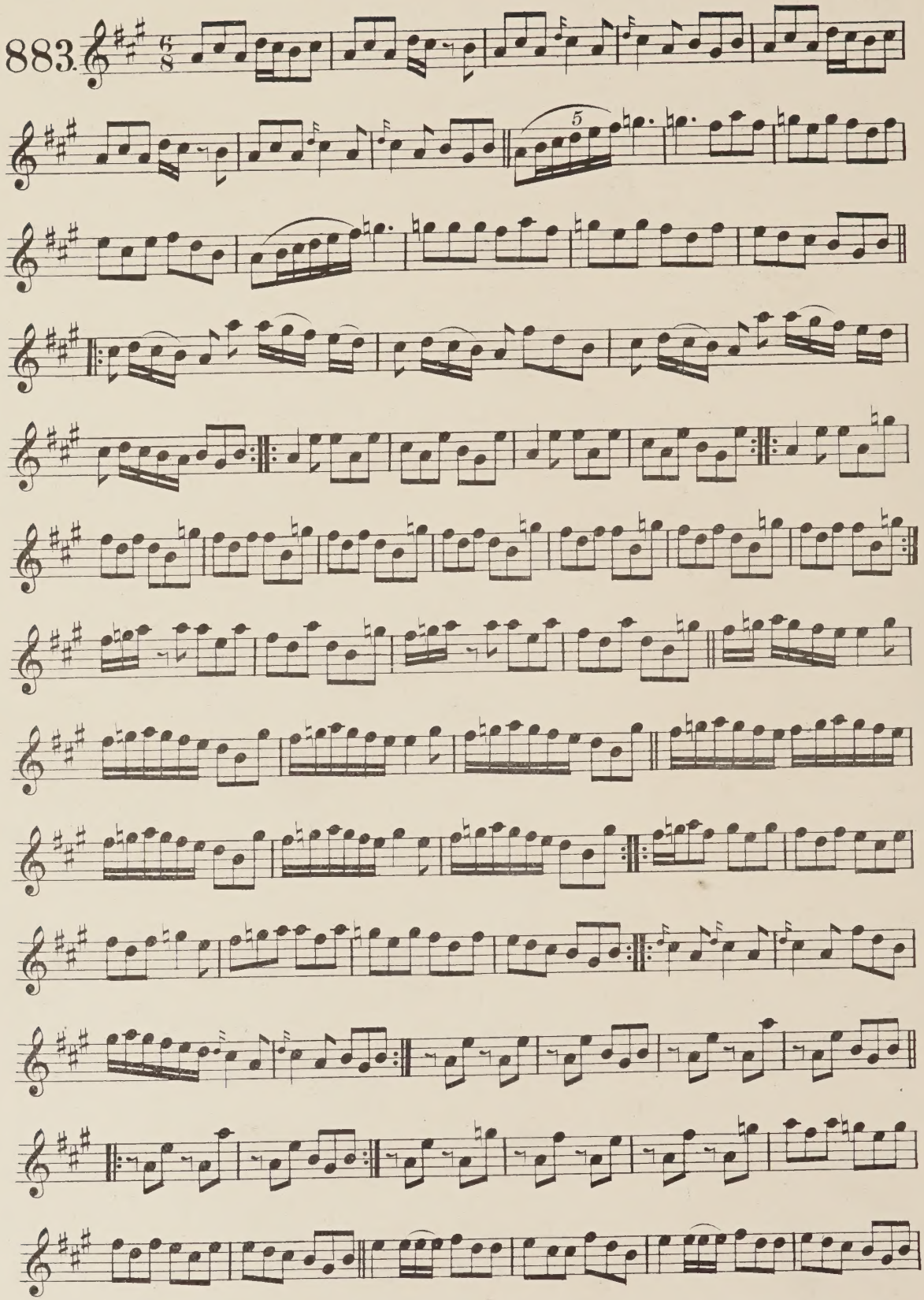
Lower Ormond. A Dance tune.

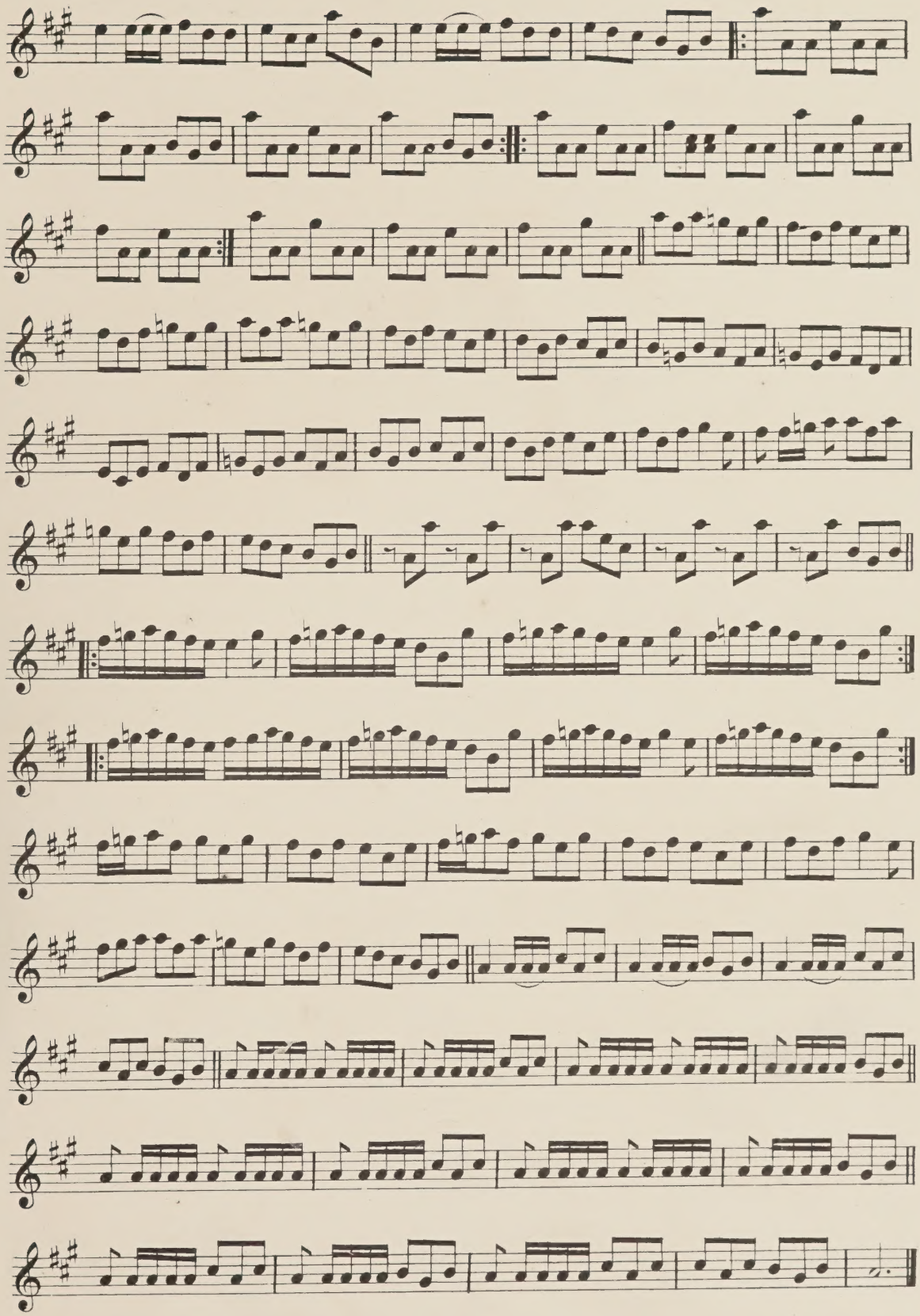
882.



Long Dance.

883.

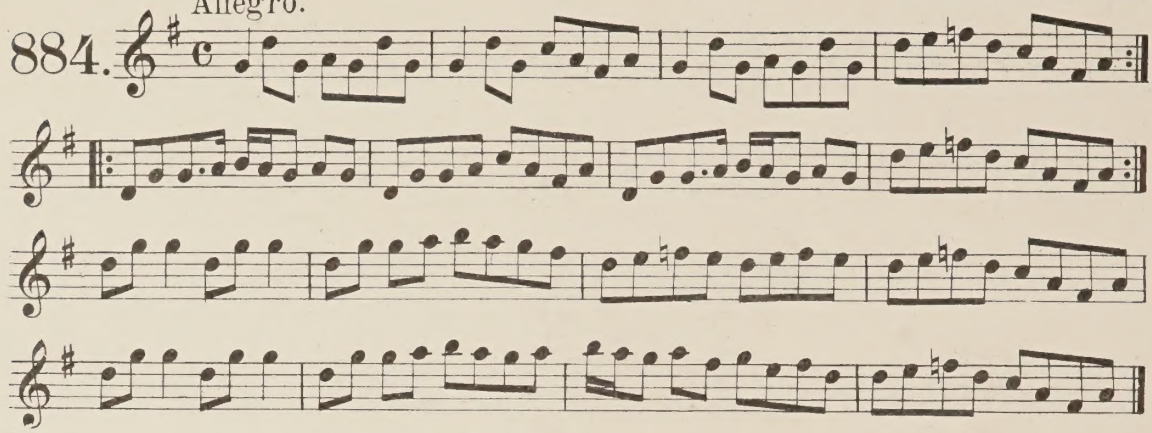




The Bruisus, or "Kiss the maid behind the barrels?"

From Col. Westenra.

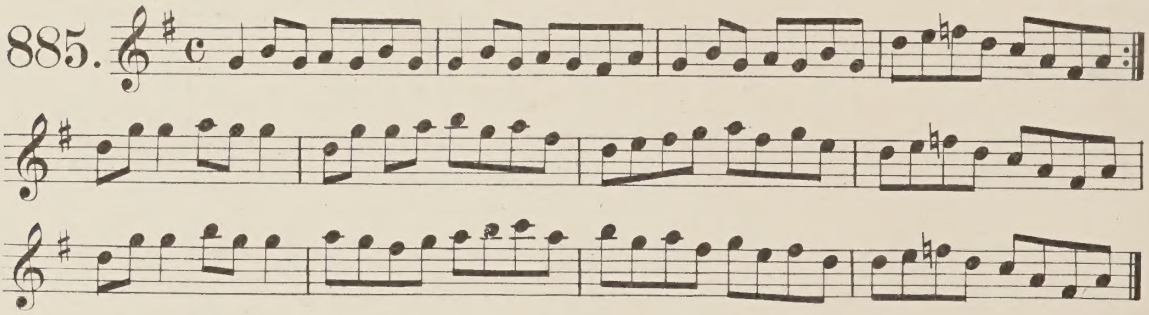
884. Allegro.



Kiss the maid behind the barrel. A Cork Reel.

From P. Carew's MSS.

885.

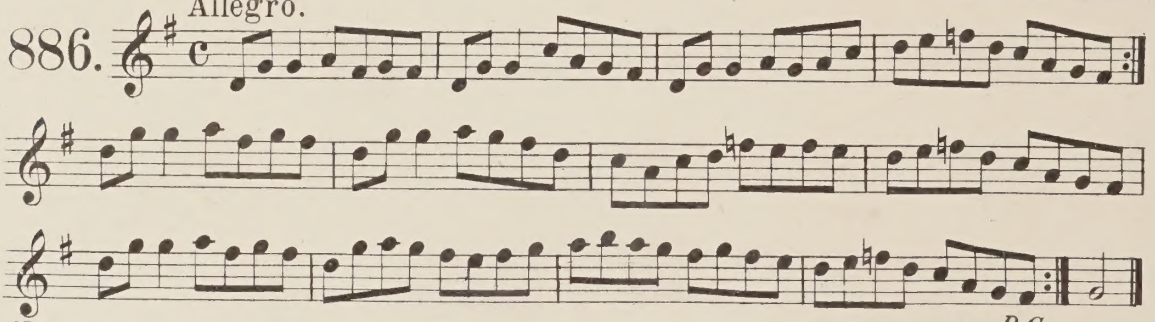


Note. A variant of the preceding. Ed.

Kiss the maid behind the barrel.

From F. Keane.

886. Allegro.



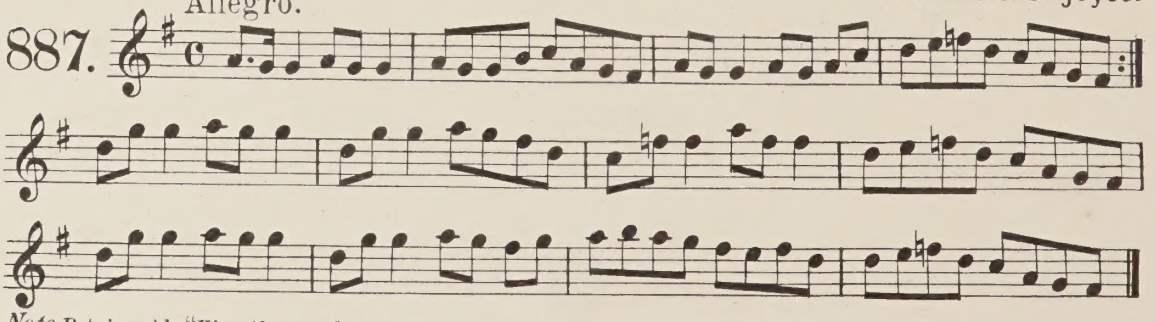
Note. A different version. Ed.

D.C.

Reel. Set in the county of Limerick. From Mrs. Mc Sweeny.

From Mr. P. Joyce.

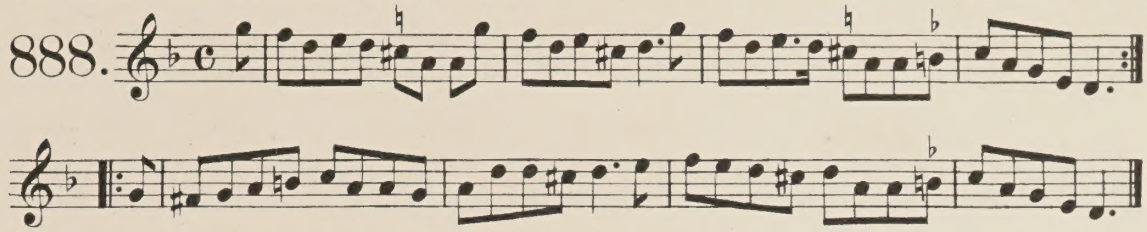
887. Allegro.



Note. Petrie adds "Kiss the maid etc." Cf. with the three preceding tunes. Ed.

Box about the fire place. A Munster Reel. From P. Carew's MSS.

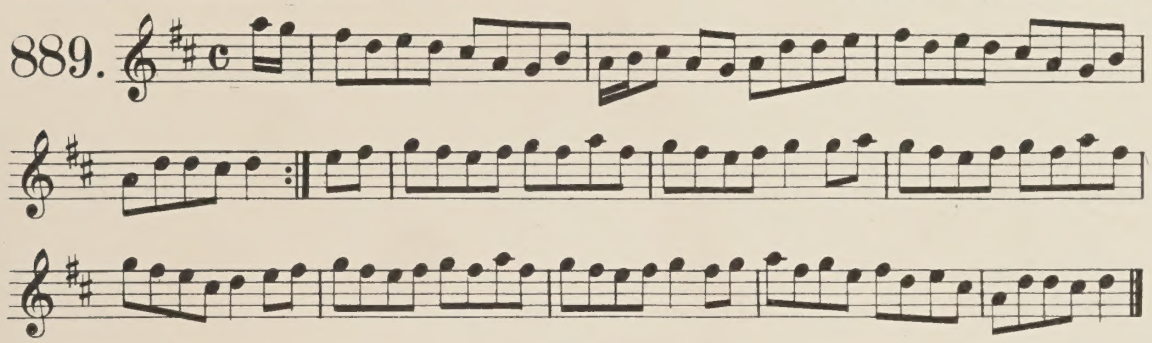
888.



Note. The variant accidentals are from a second version of this tune. Ed.

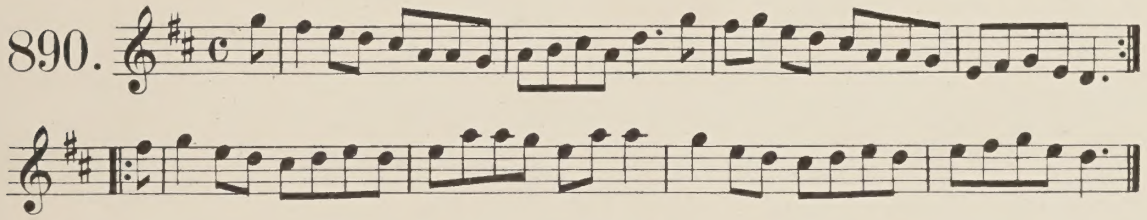
Last night's funeral - A Munster Reel. From P. Carew's MSS.

889.



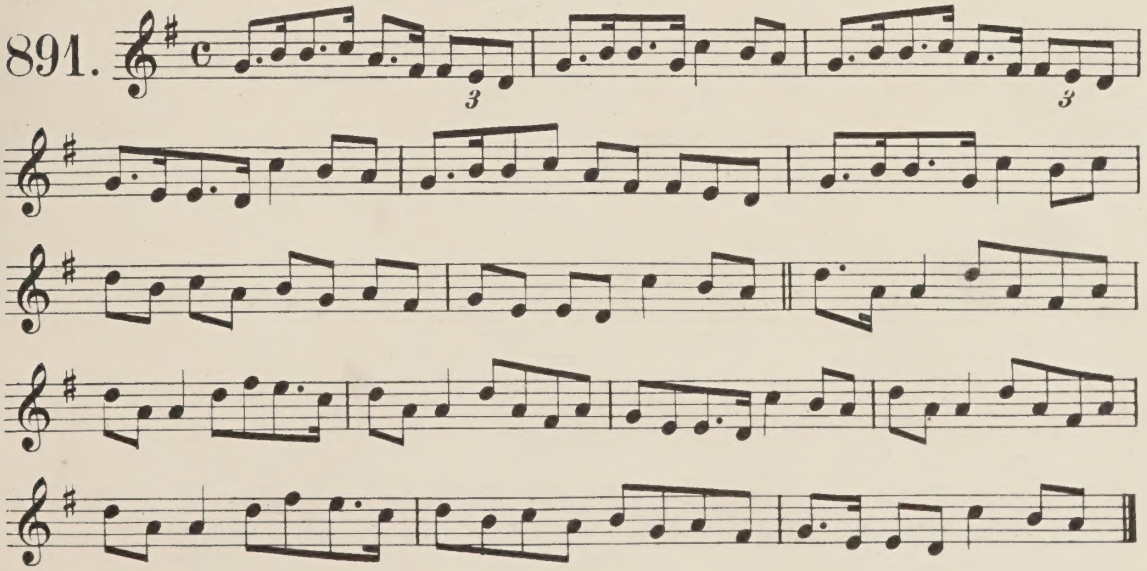
Munster Reel. From Mr. P. Joyce.

890.



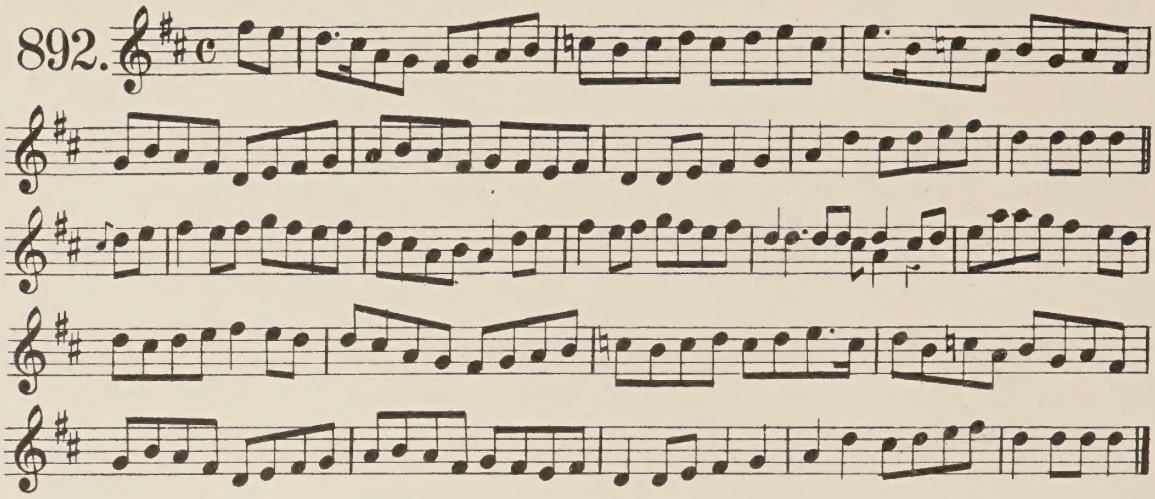
Boil the breakfast early - A Munster Reel. From Mr. P. Joyce.

891.



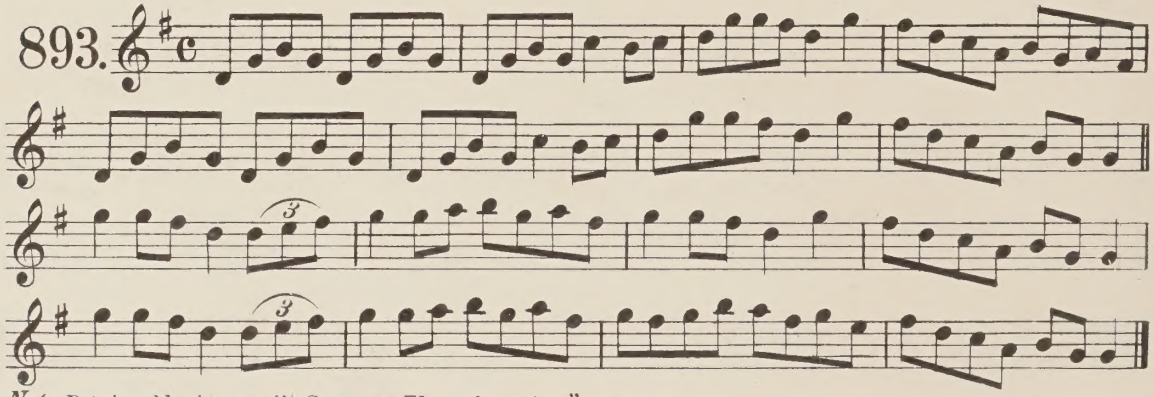
"The job of journey work." A Munster Dance. From Mr Joyce.

892.



The Peeler's jacket. A Munster Reel. From Mr Joyce.

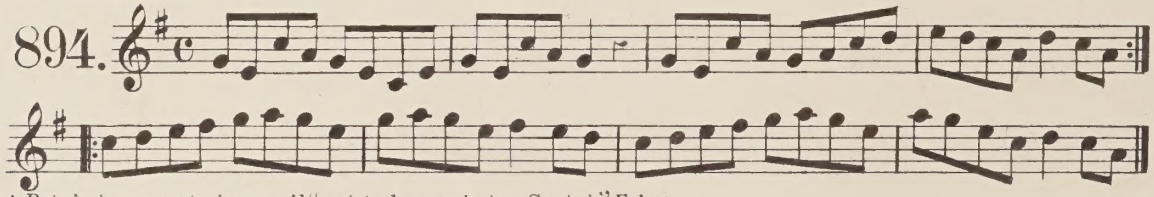
893.



Note. Petrie adds in pencil "Same as Flannel jacket."
See No 584 Ed.

+ Munster Reel. From Mr Joyce.

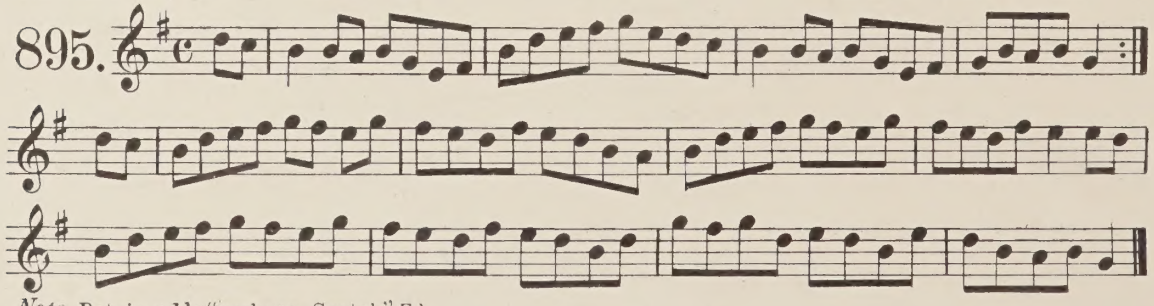
894.



+ Petrie has a note in pencil "not to be used, too Scotch." Ed.

The Morning star. A Cork Reel. From P. Carew's M.S.S.

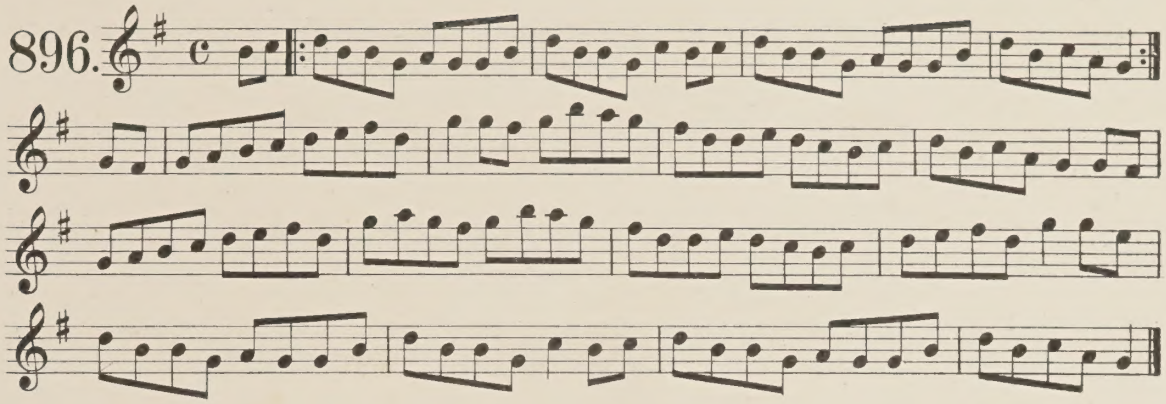
895.



Note. Petrie adds "perhaps Scotch." Ed.

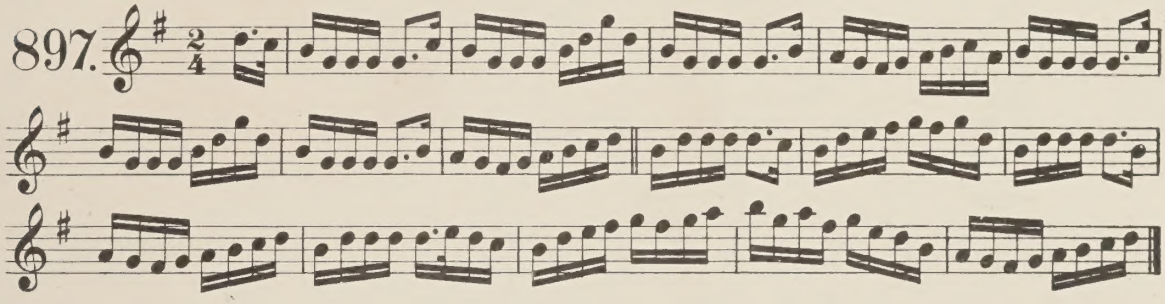
Munster Reel. From P. Joyce.

896.



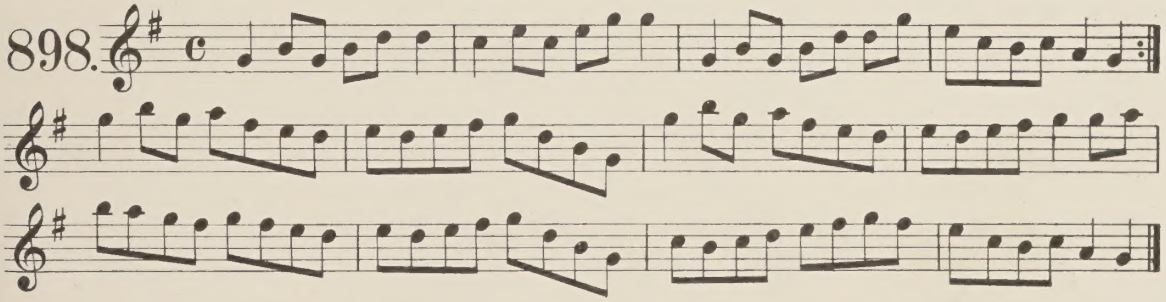
Blackwater foot. A Munster Reel.

897.



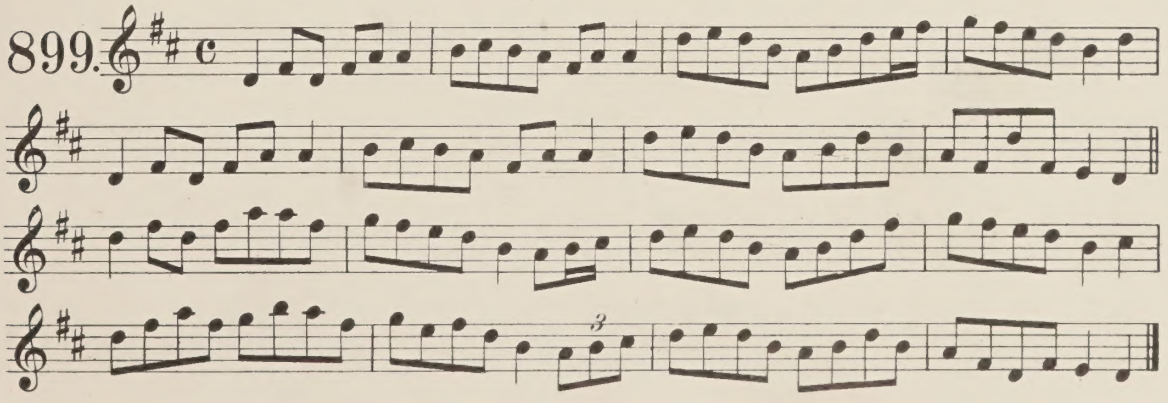
The Goroum. A Reel. From P. Carew's MS.

898.



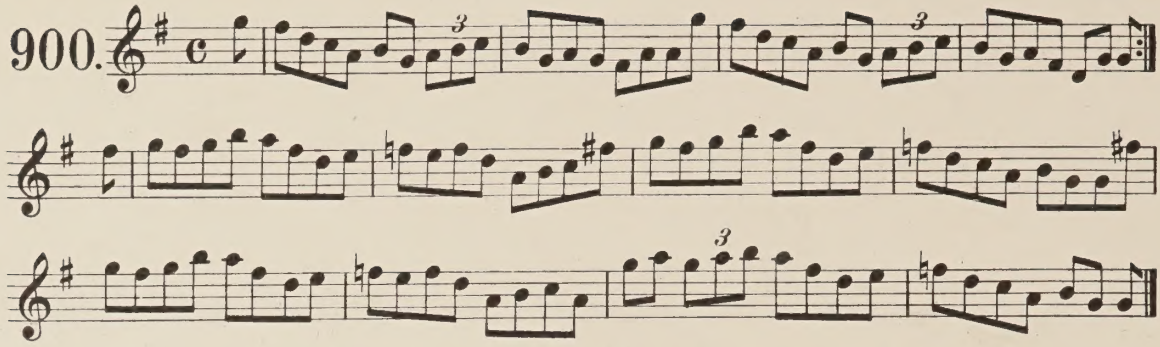
The Kerry star. A Reel. From P. Carew's MS.

899.



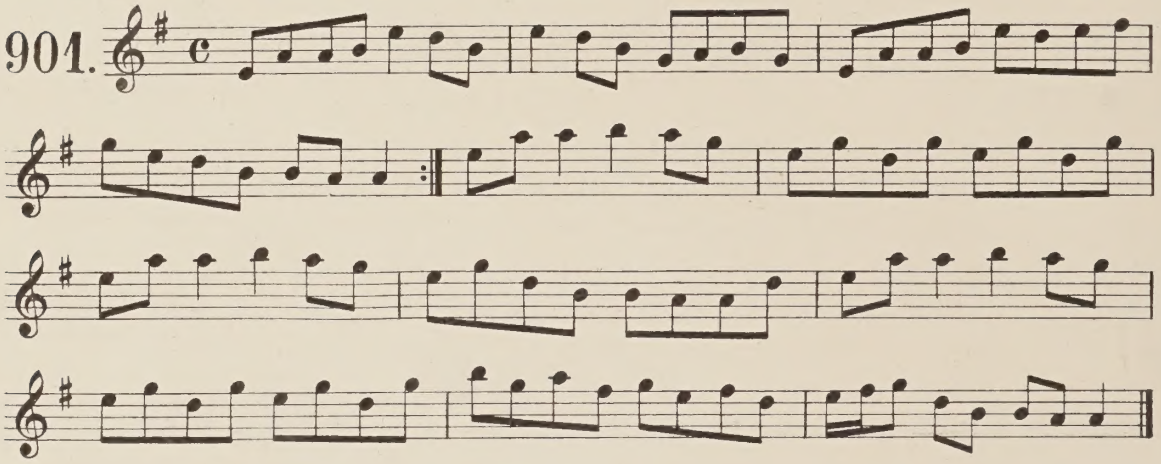
The bragging man. A Cork Reel. From P. Carew's MSS.

900.



Temple Hill. A Cork Reel. From P. Carew's MSS.

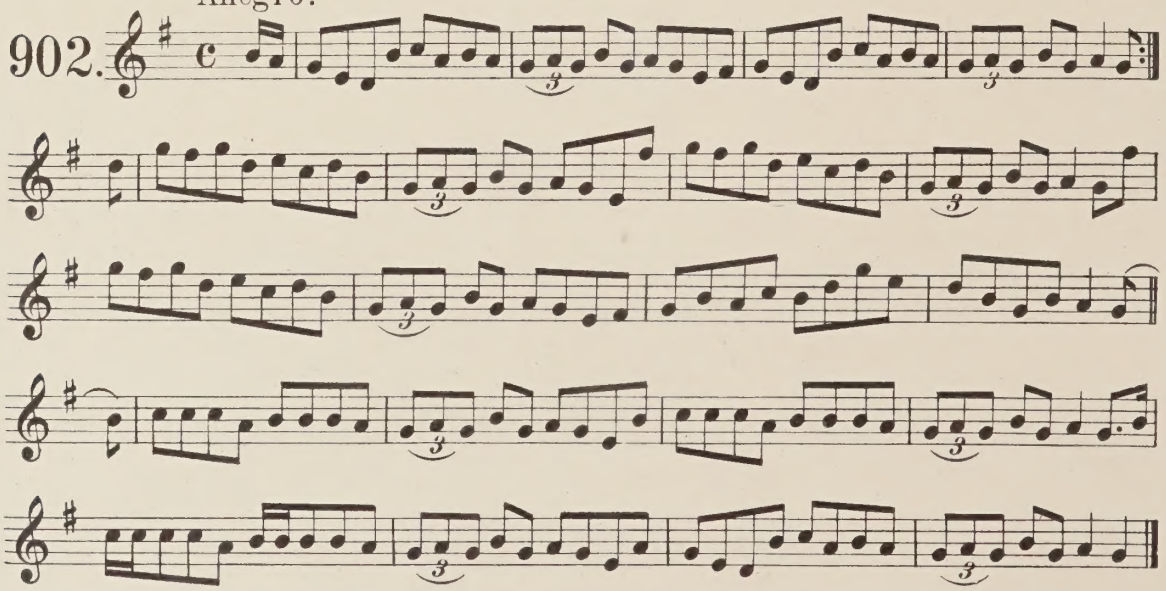
901.



Molly on the shore. A Cork Reel. From P. Carew's MSS.

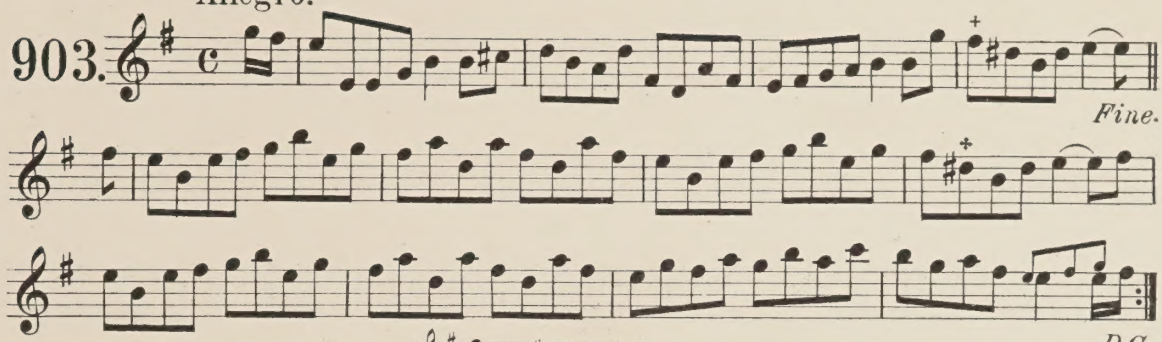
Allegro.

902.

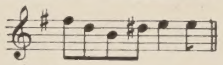


A Cork Reel. From P. Carew's MSS.

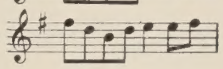
903. Allegro.



+ Another version gives this bar thus:

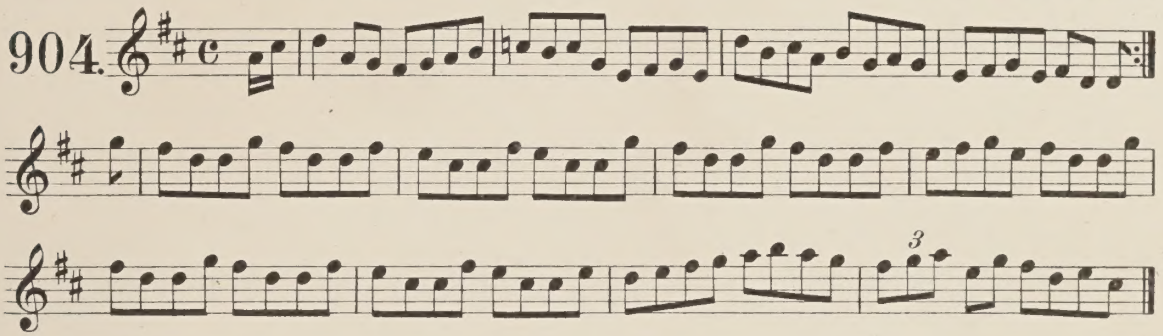


‡ Another version gives this bar thus:



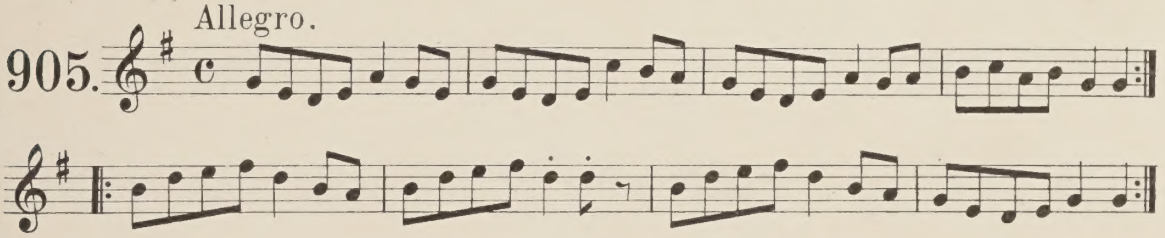
The new domain. A Cork Reel. From P. Carew's MSS.

904.



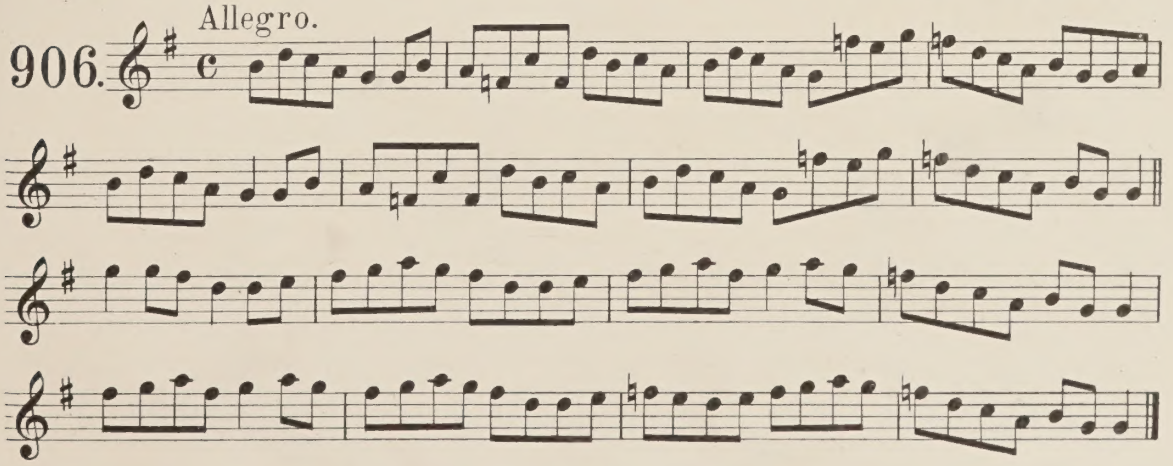
A Clare Reel. Frank Keane. From his Father. Mar. 10. 1856.

905. Allegro.



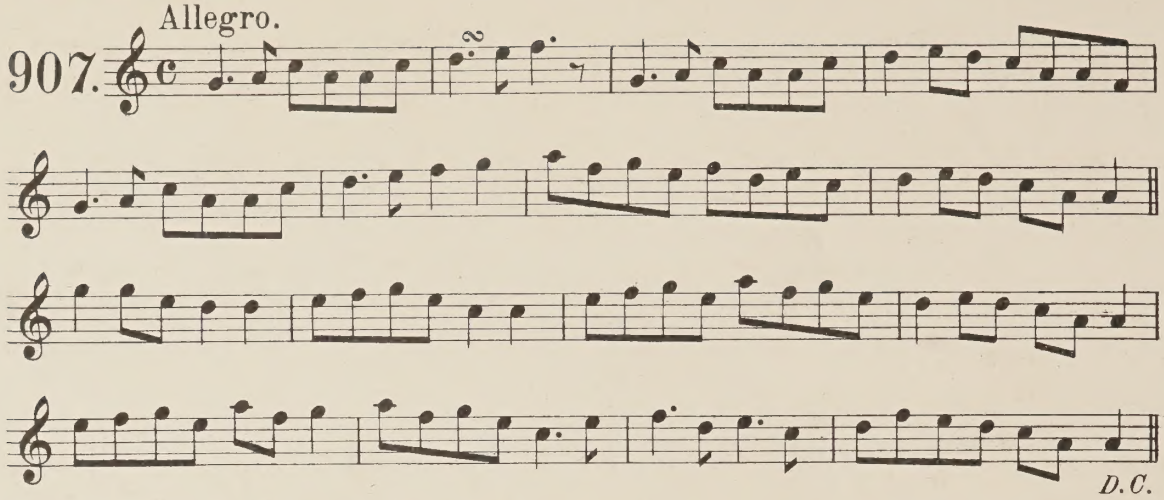
County of Clare Reel. From Frank Keane. Mar. 10. 1856.

906. Allegro.



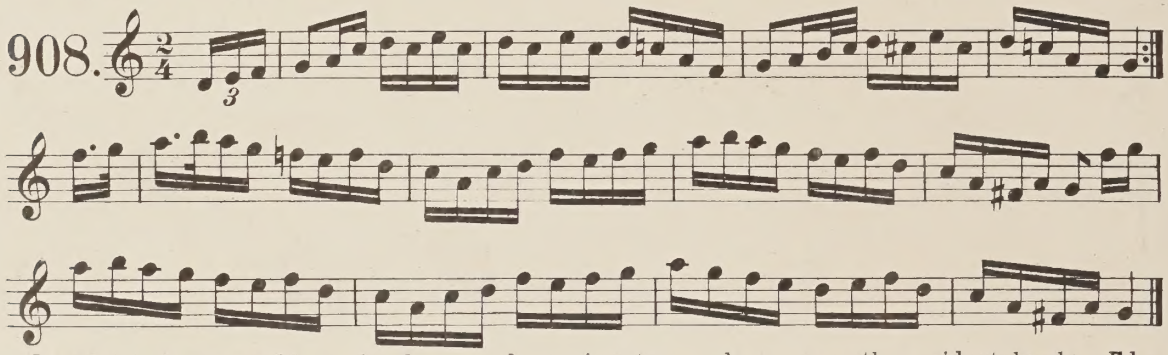
County of Clare Reel. From Frank Keane.

907. Allegro.



County of Clare Reel. From Frank Keane.

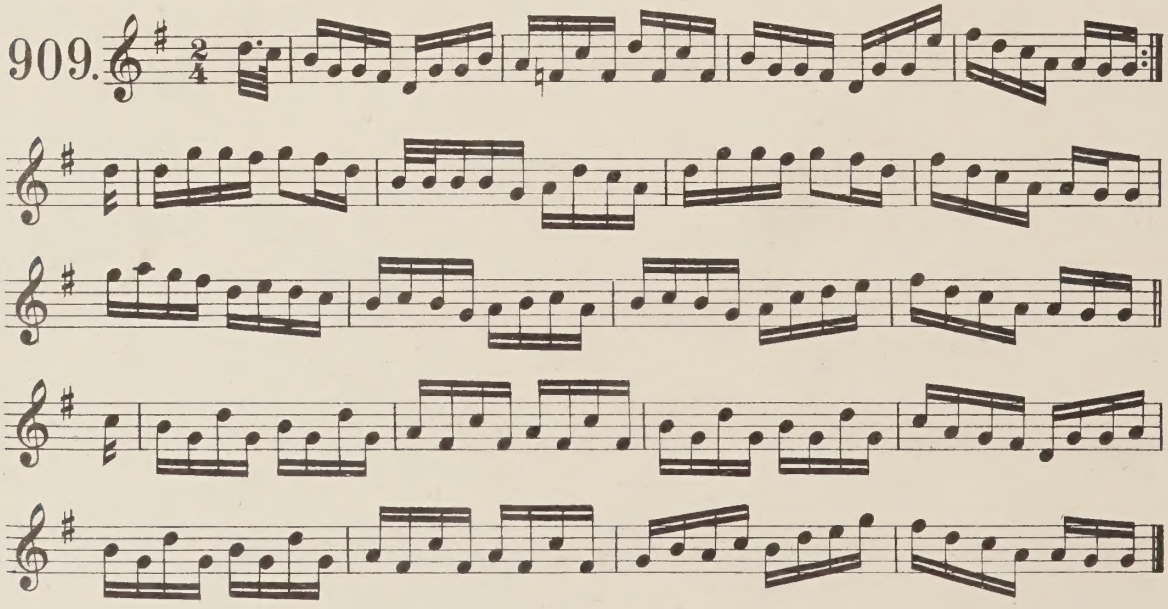
908.



Note. Petrie has probably omitted a one-sharp signature and consequently accidentals also. Ed.

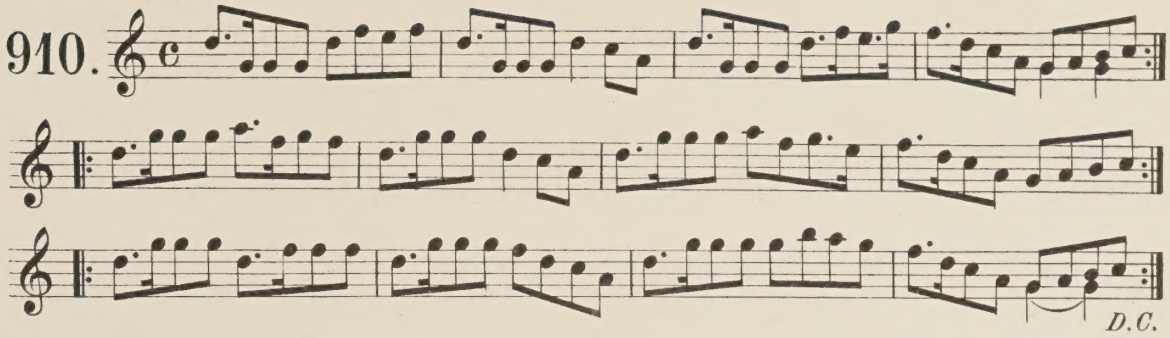
The green fields of Ireland. A Connaught Reel.

909.



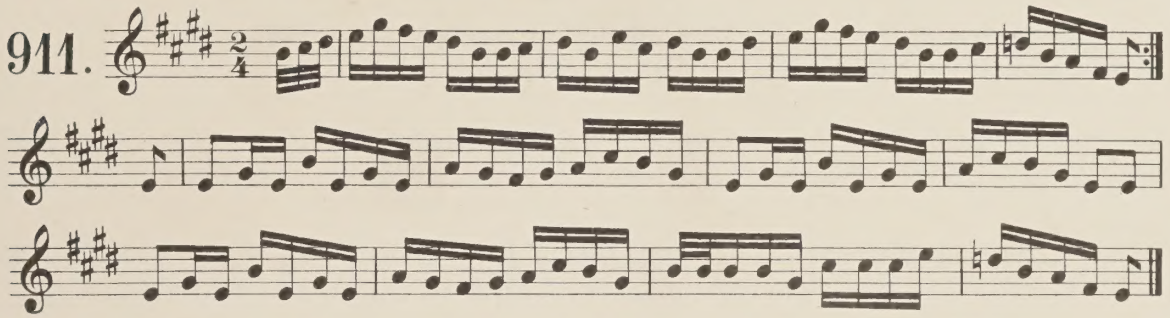
The country girl's fortune. A Connemara Reel.

910.



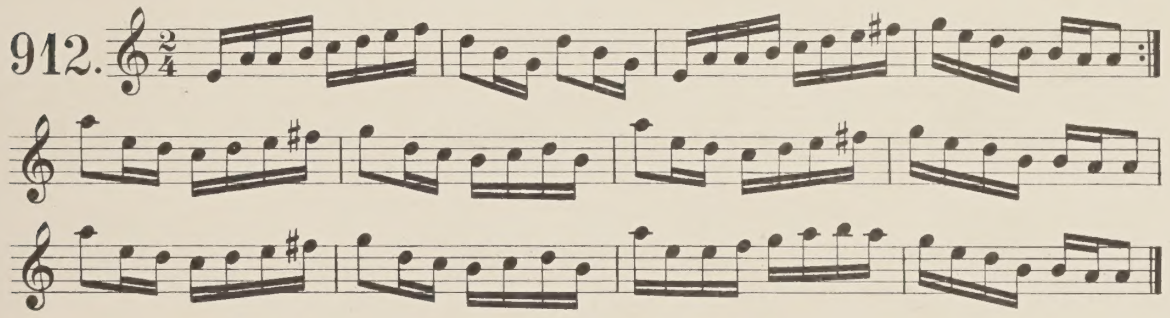
Lough Allen. An old county of Leitrim Reel.

911.



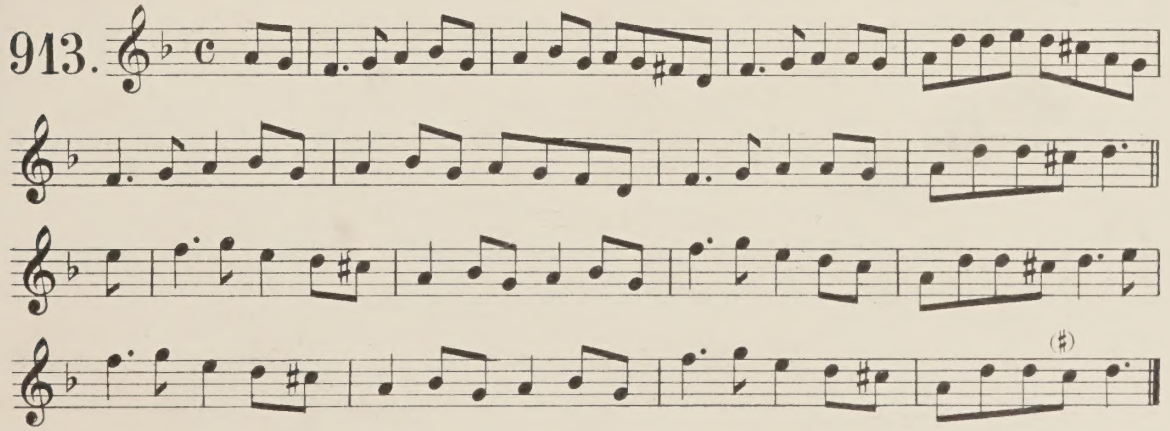
The gooseberry blossom. A Reel.

912.



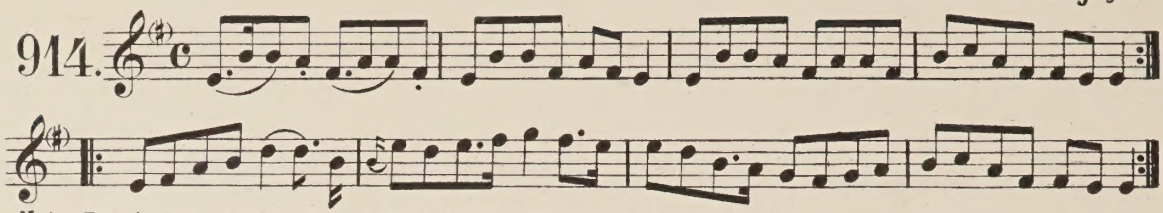
The silver mines. A Reel. From Mr Joyce.

913.



Reel set from John Hickey. Ballyorgan. From Mr P. Joyce.

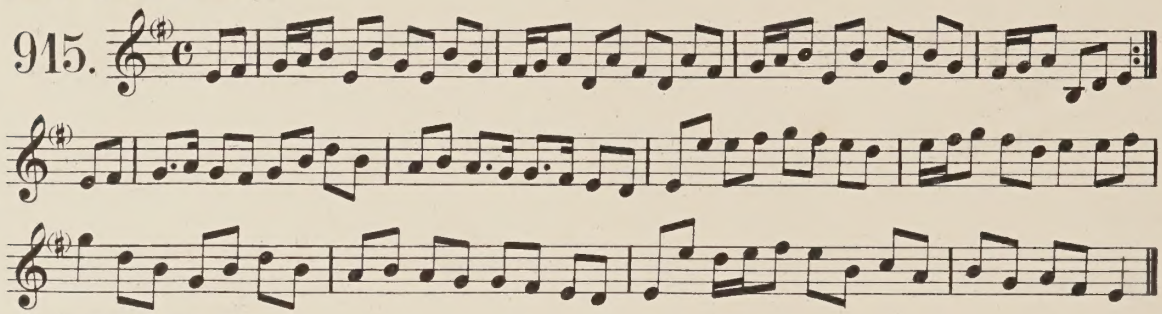
914.



Note. Petrie has obviously omitted the signature of one sharp. Ed.

Reel - queer name?

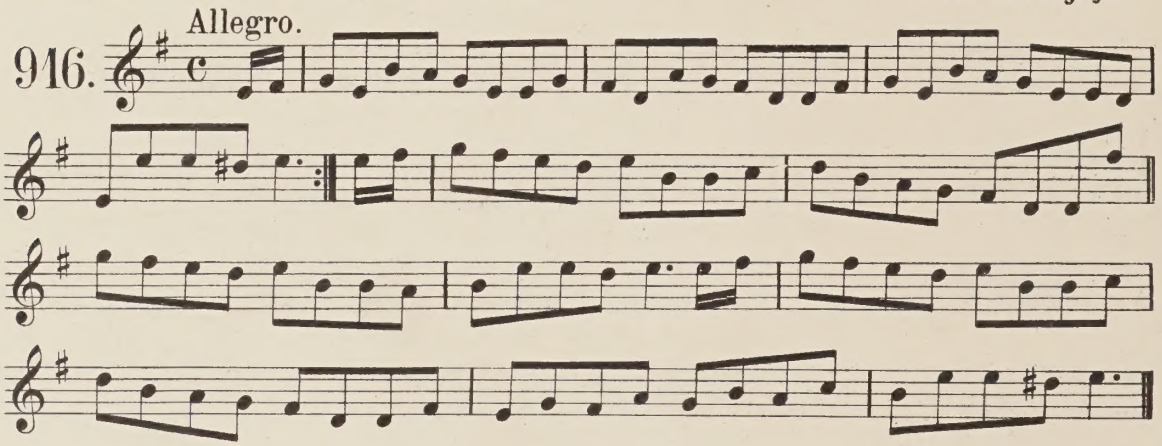
915.



Note. As above. Ed.

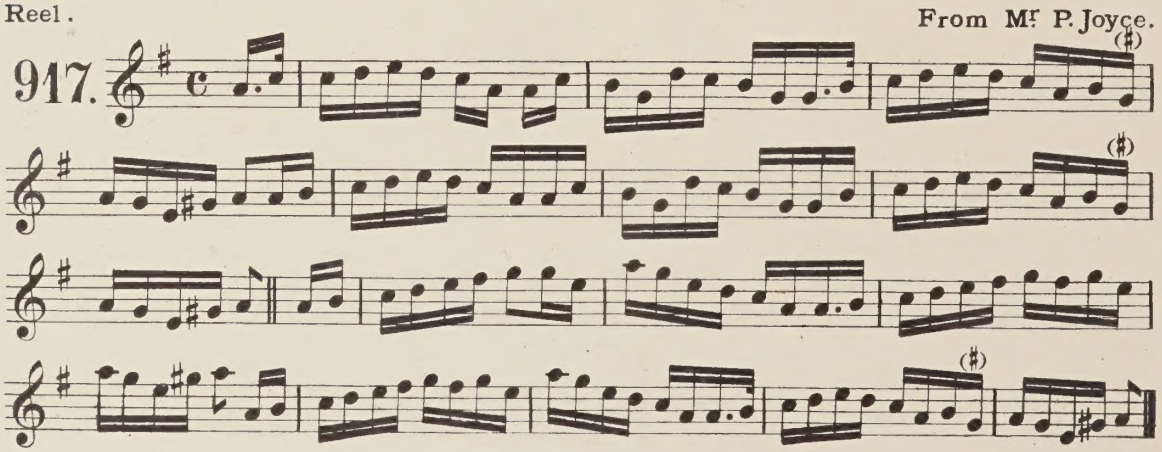
Reel time, from an old M. S. music book. From Mr P. Joyce.

916. Allegro.



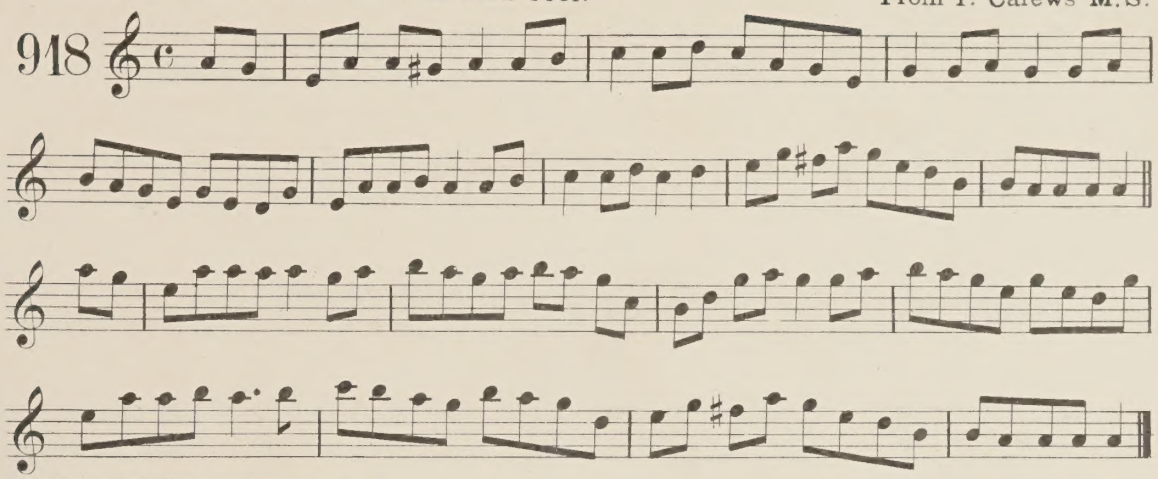
Reel. From Mr P. Joyce.

917.



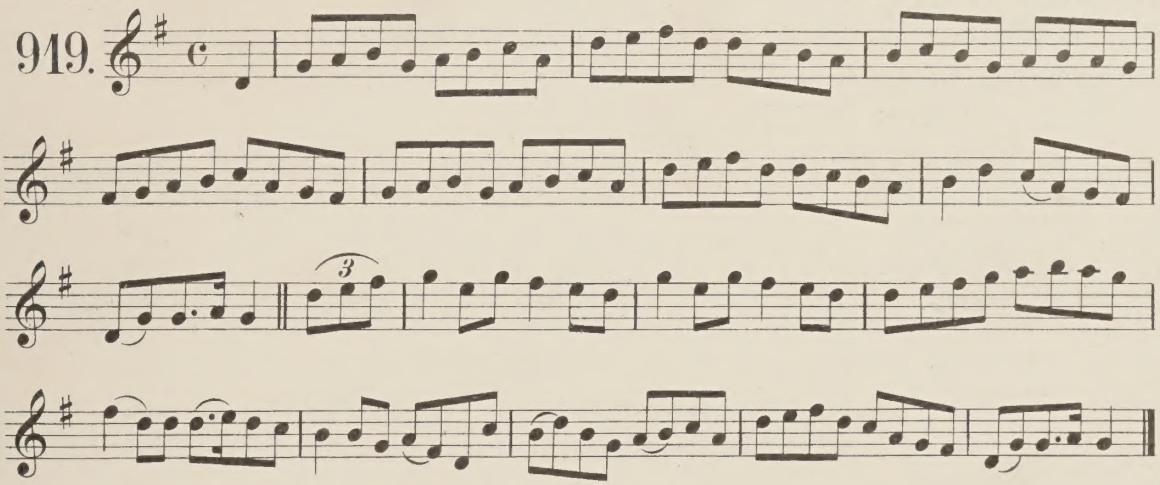
Note. The accidentals in brackets are supplied from another version. Ed.

The Ewe with the crooked horn. A Cork reel. From P. Carew's M.S.

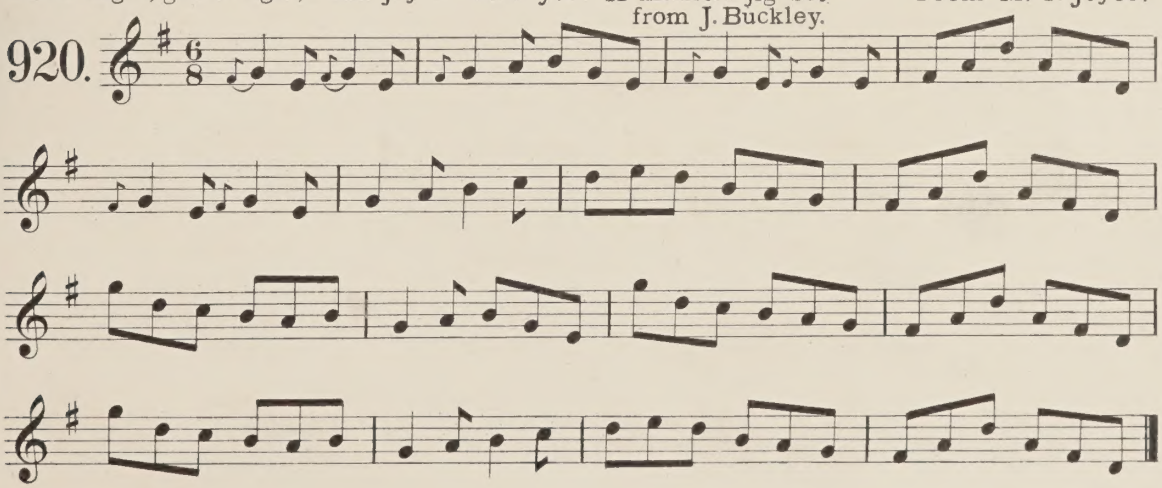


+ Petrie adds "Hornpipe" in pencil.

Hornpipe. From Mr P. Joyce. Learnt from his father.

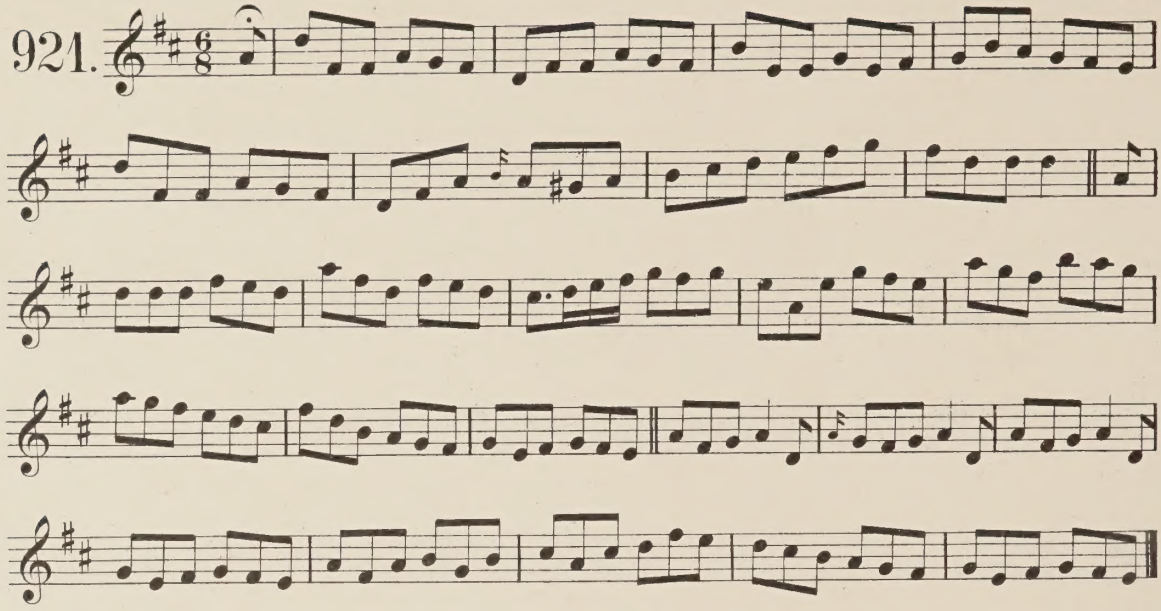


Good night, good night, and joy be with you. A munster jig set from J. Buckley. From Mr P. Joyce.



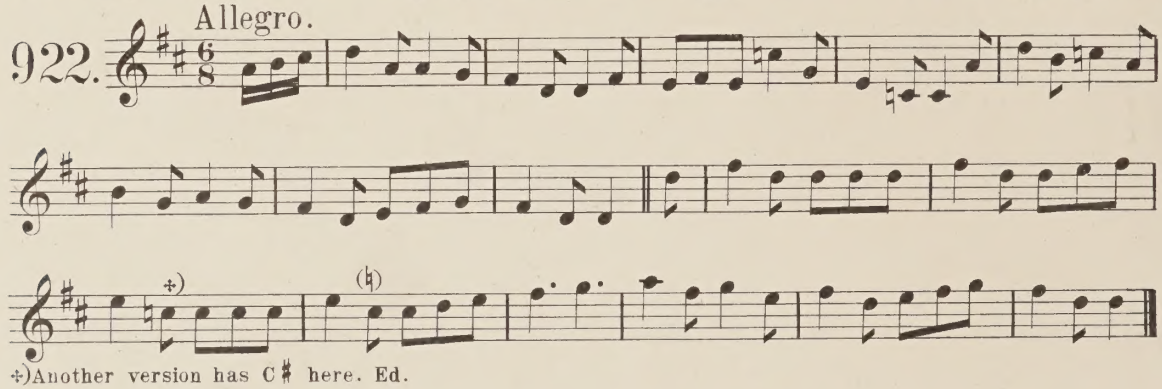
Cherish the ladies. A Munster Jig. From Mrs Close.

921.



The lovely lad. A Munster single Jig from Ned Goggin. From Mr P. Joyce.

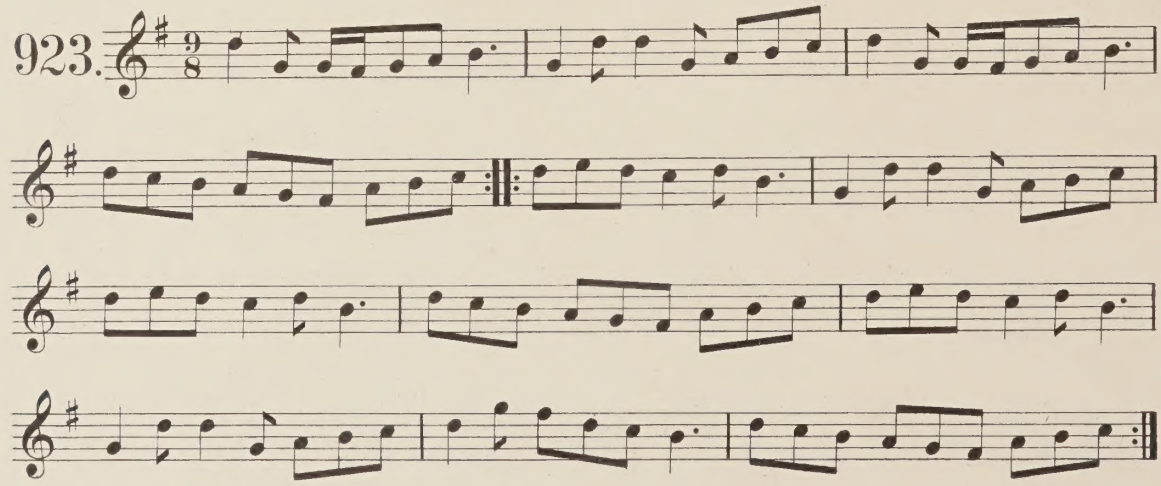
922. Allegro.



÷)Another version has C♯ here. Ed.

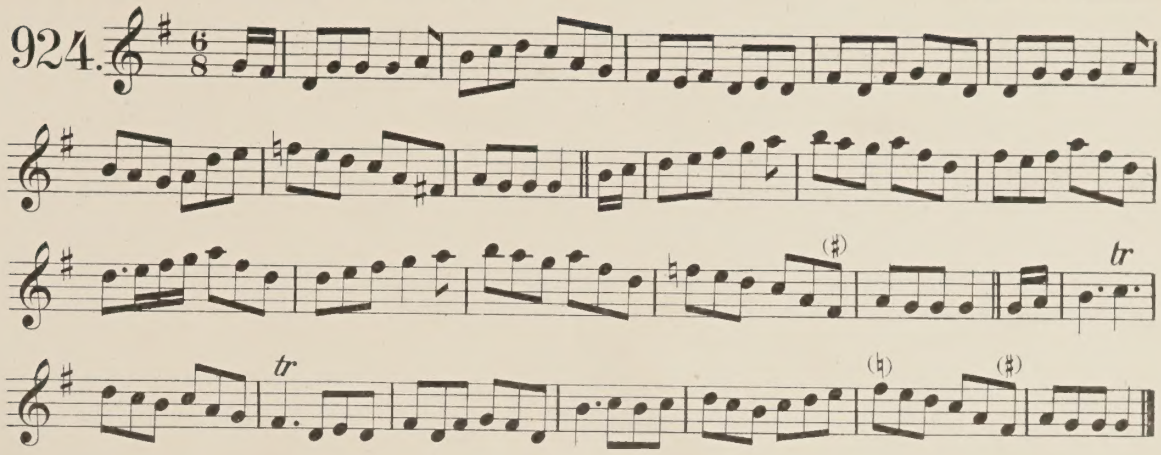
Tea in the morning. A Munster Jig from J. Buckley. From Mr P. Joyce.

923.



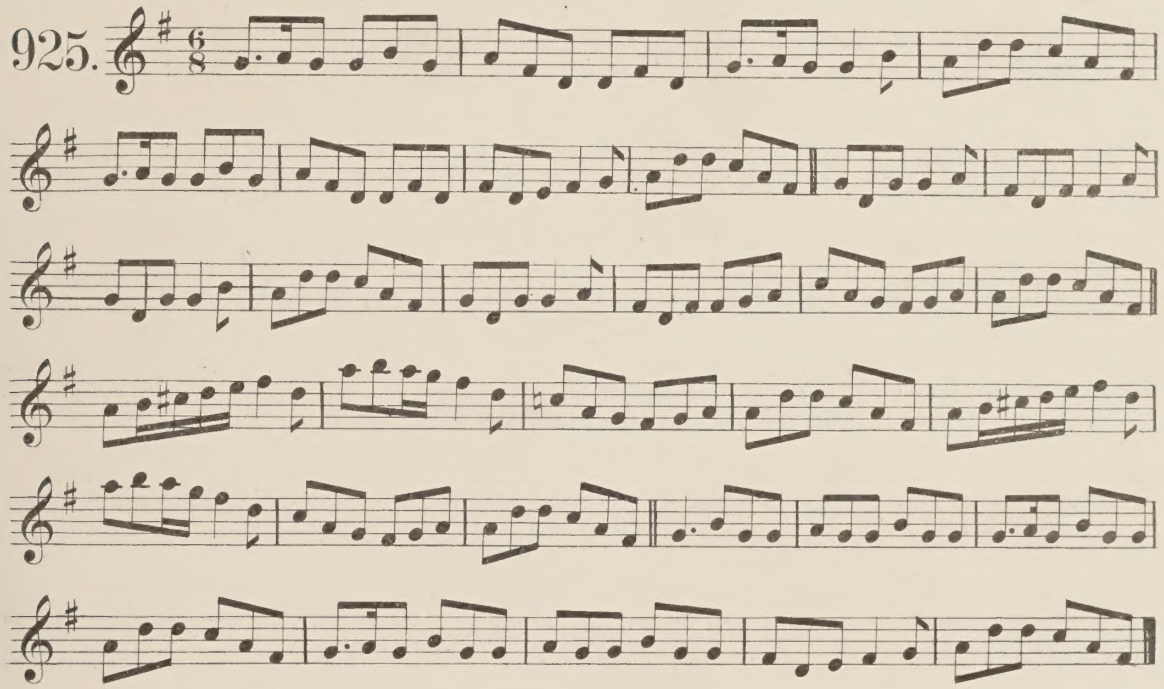
Down with the tithes. A Munster Jig. From F. Keane.

924.



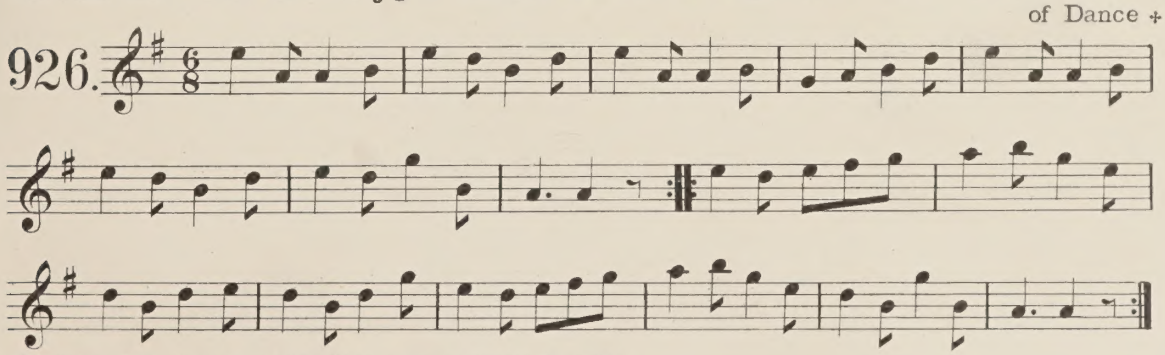
Strop the razor. A Munster Jig.

925.



"Barrack Hill." This kind of Jig is called in Munster a single jig. It had a peculiar kind of Dance +

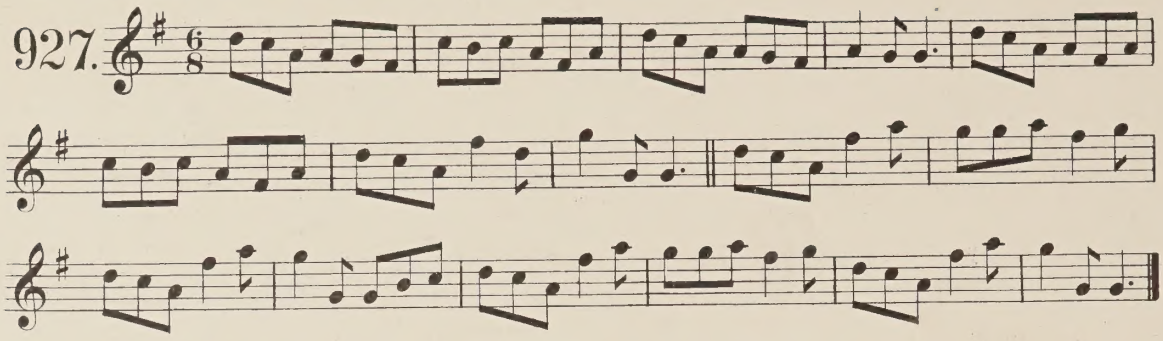
926.



+) Petrie's Note. He also adds "Same as a Scotch tune." Ed.

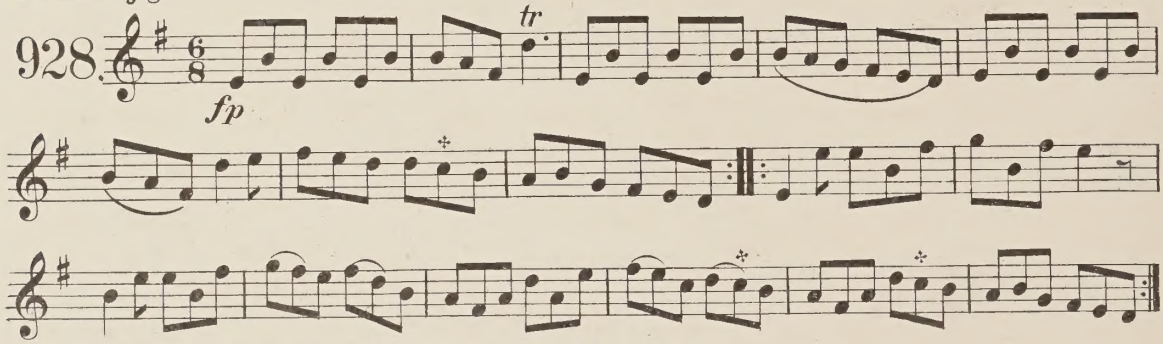
The Croosting Cap. A. Munster Jig. From Wm Sheady. P. Joyce.

927.



Munster Jig. From F. Keane.

928.

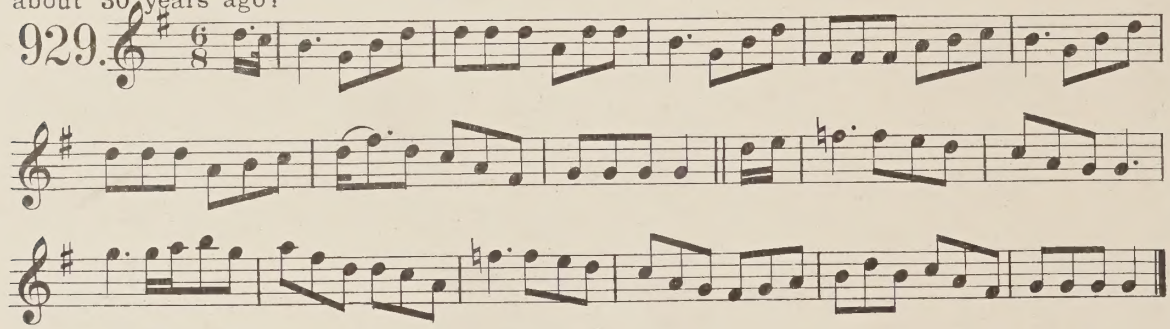


✣ *Note.* Another version has C♯ in these places. Ed.

Mr. Joyce.

Munster Jig as played by James Sheedy a celebrated Munster piper who died—very old—about 30 years ago✣

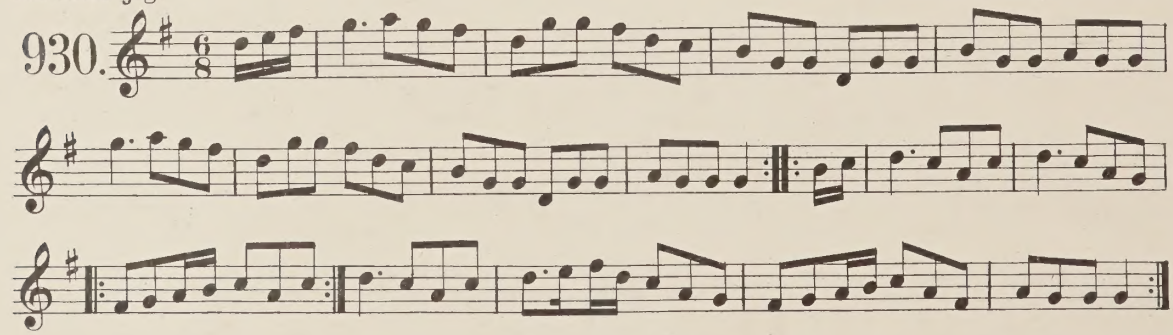
929.



✣ Petrie's note. Ed.

Munster Jig. From F. Keane. Sept. 10th'54.

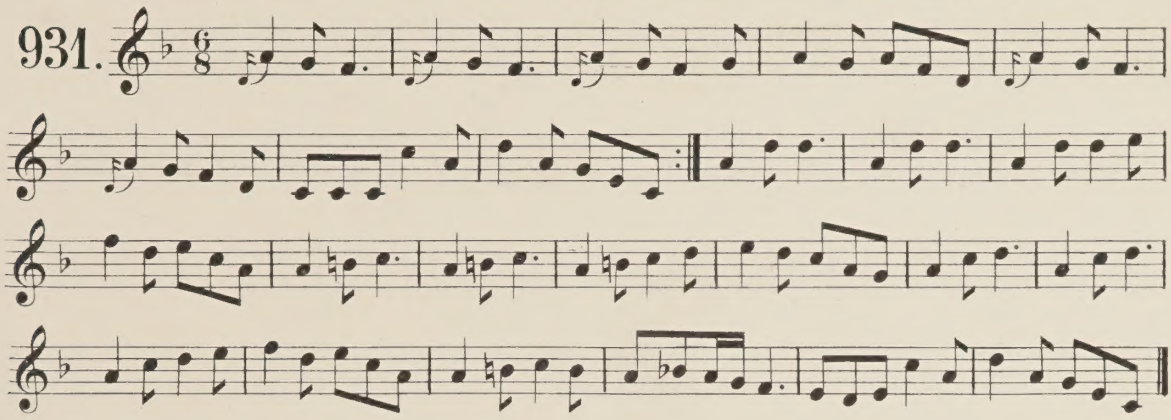
930.



Mr. Joyce.

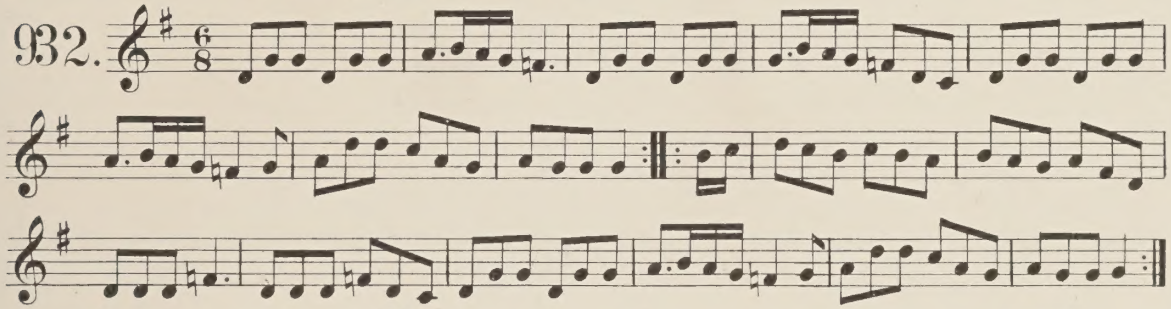
Munster Jig as played by James Sheedy. From Michael Dineen, Coolfree, a Farmer.

931.



Munster Jig from J. Hickey. Ballyorgan, Co. of Limerick. P. Joyce.

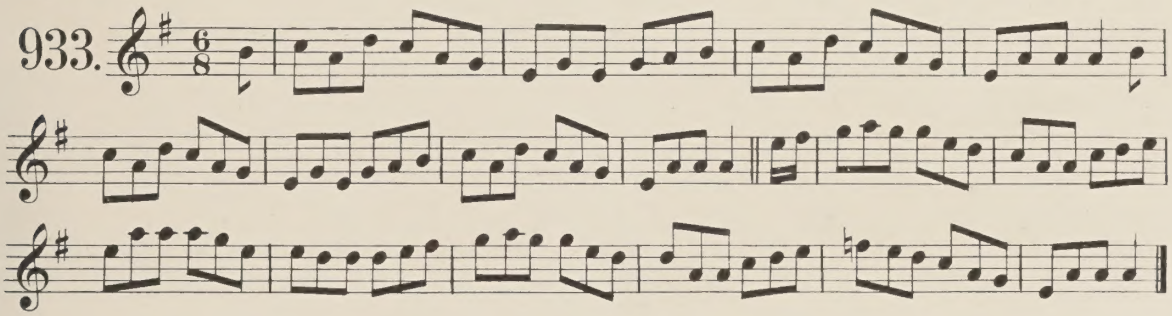
932.



✣ *Note.* Petrie adds in pencil "Hush the cat from the bacon. P. Carew's M.S." See No 946. Ed.

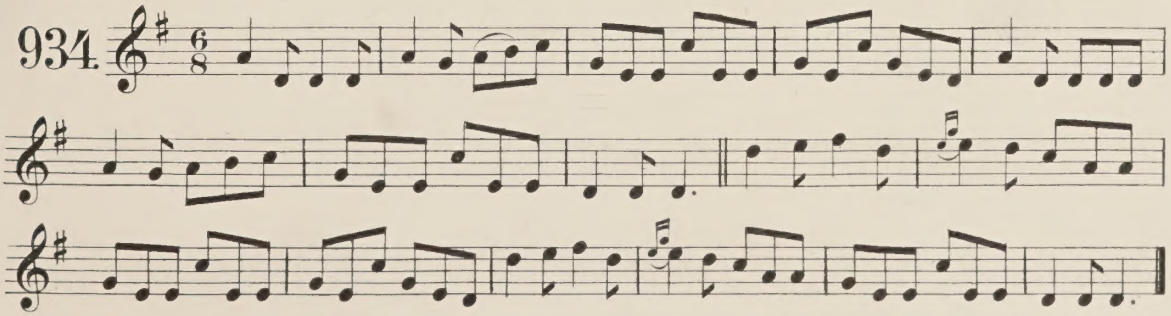
Munster Jig. From Mr. Joyce.

933.



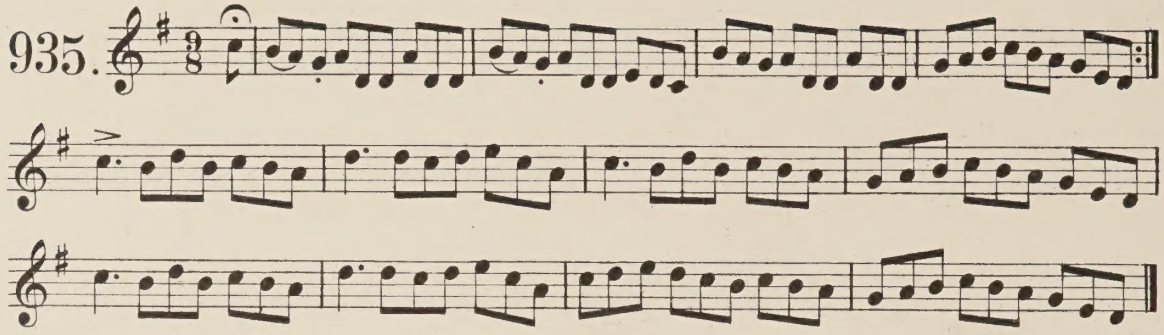
The Munsterman's Jig. From the Hon. Col. Westenra.

934.



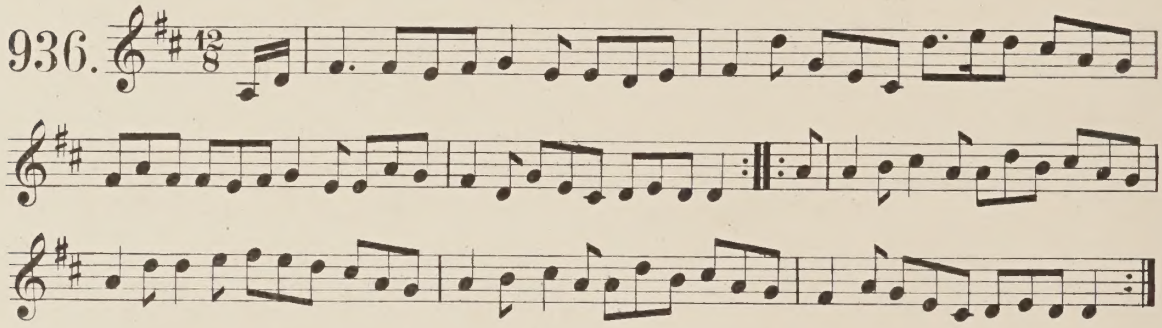
Kiss in the shelter. A Connaught Jigg.

935.



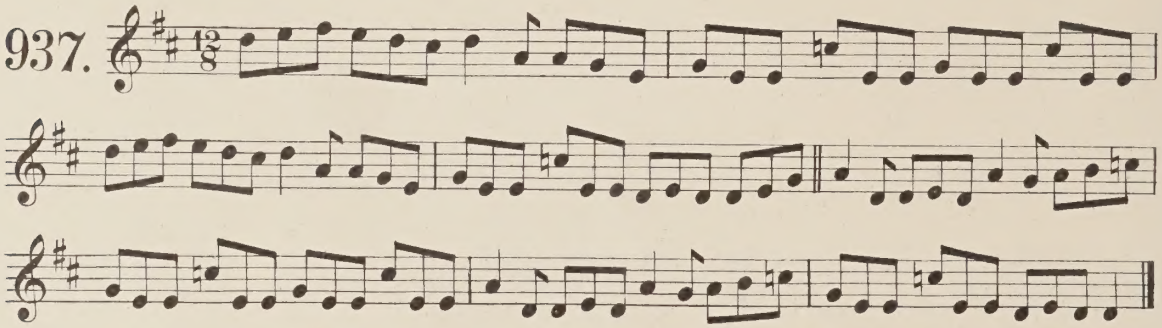
The ladies march to the ball-room. A Connaught Jigg.

936.



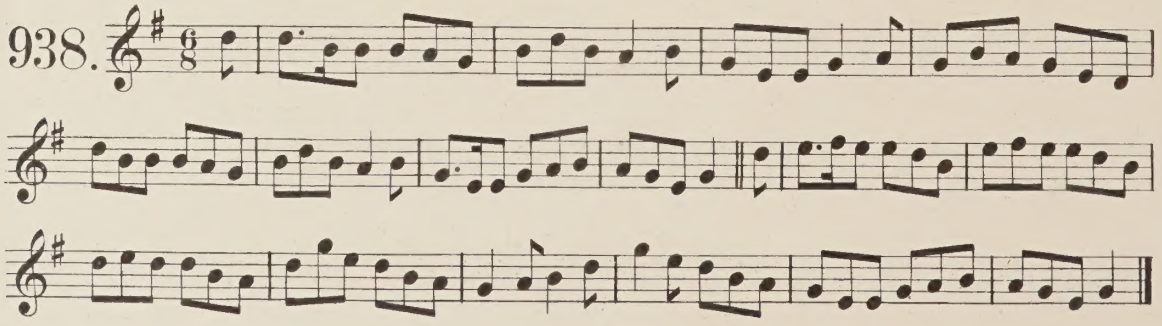
The lads on the mountain. A Connaught Jigg.

937.



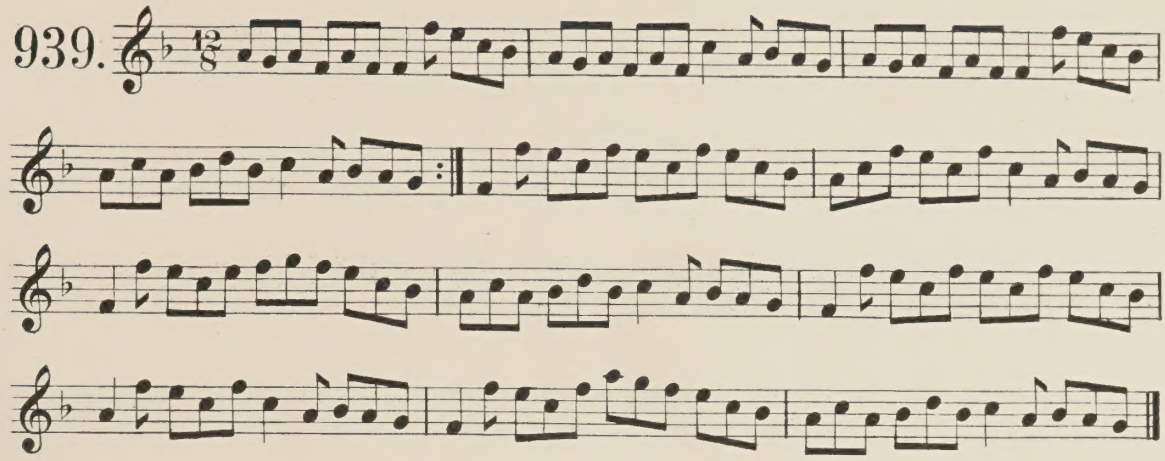
The Bucks of Ahasnagh. A Connaught Jigg.

938.



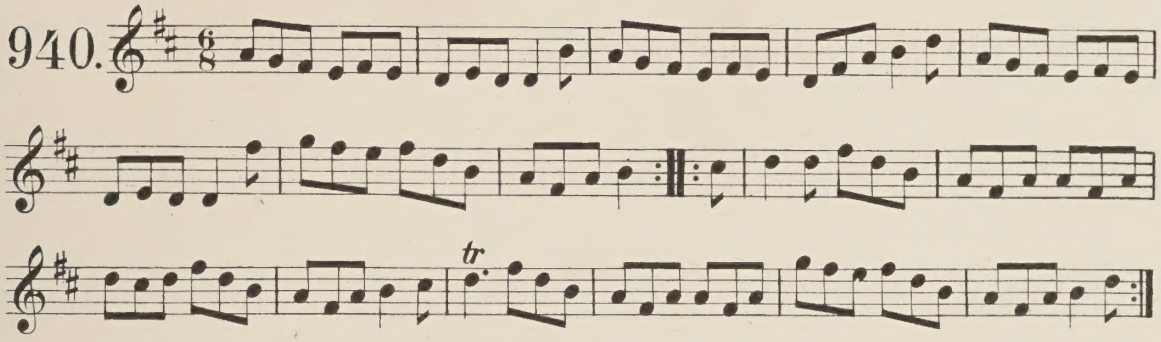
Connaught Jig.

939.



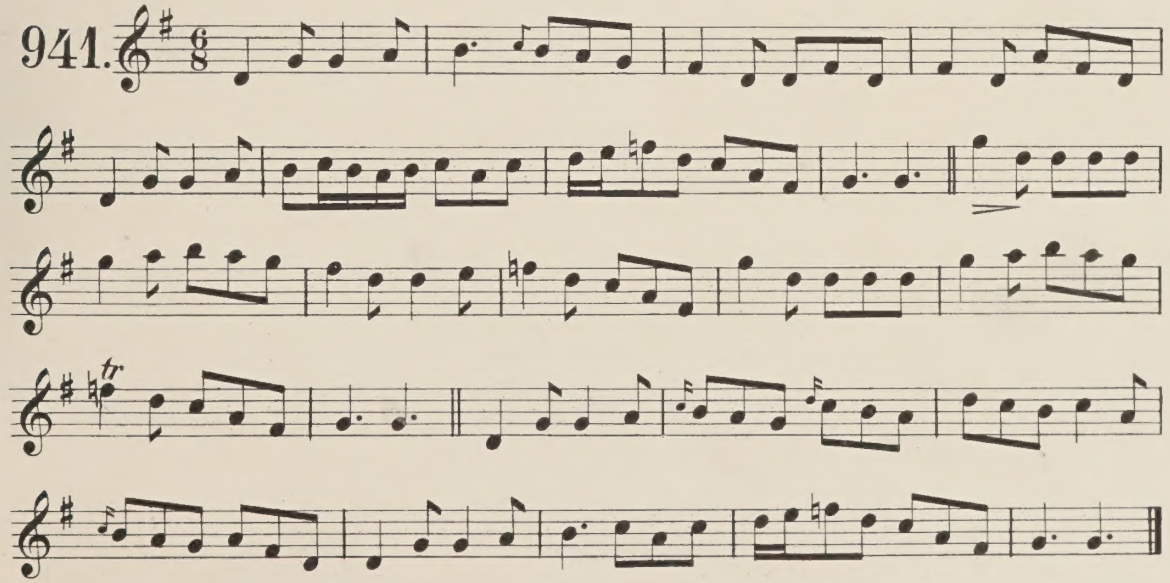
The Geese in the Bog. A Clare Jig. From F. Keane.

940.



The Humours of Milltown. A Clare Jig.

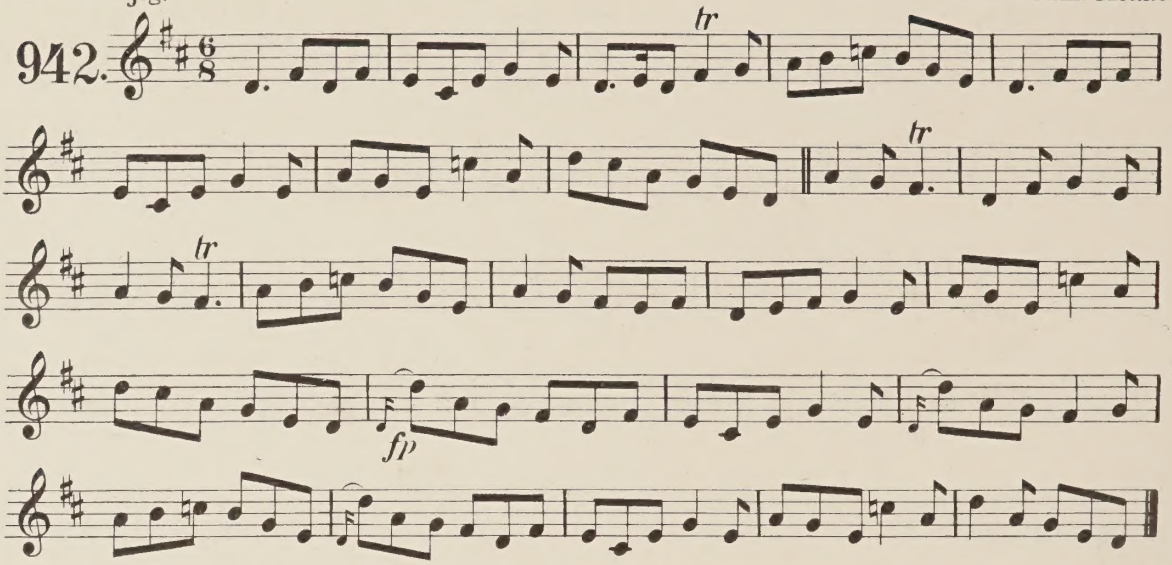
941.



Note. Petrie gives this as the same as "Chasing the hare down the hill". See No 413. Ed.

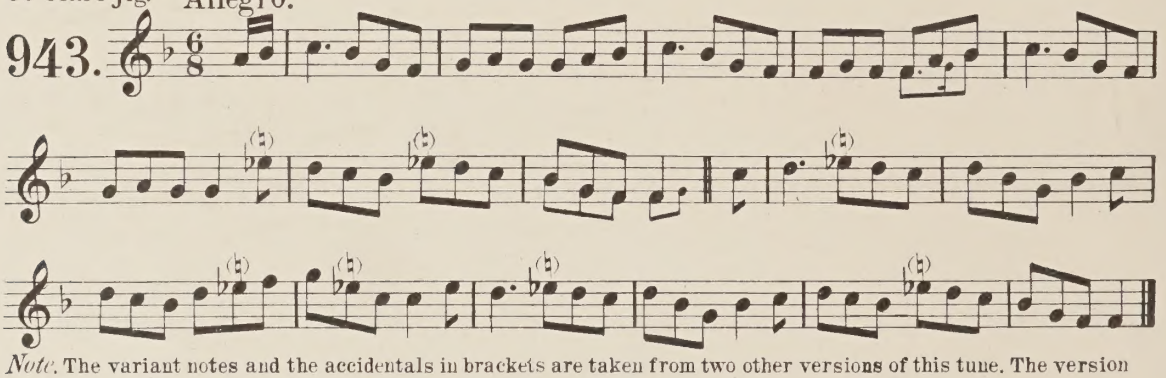
Old Clare Jig. From Frank Keane.

942.



Co Clare Jig. Allegro.

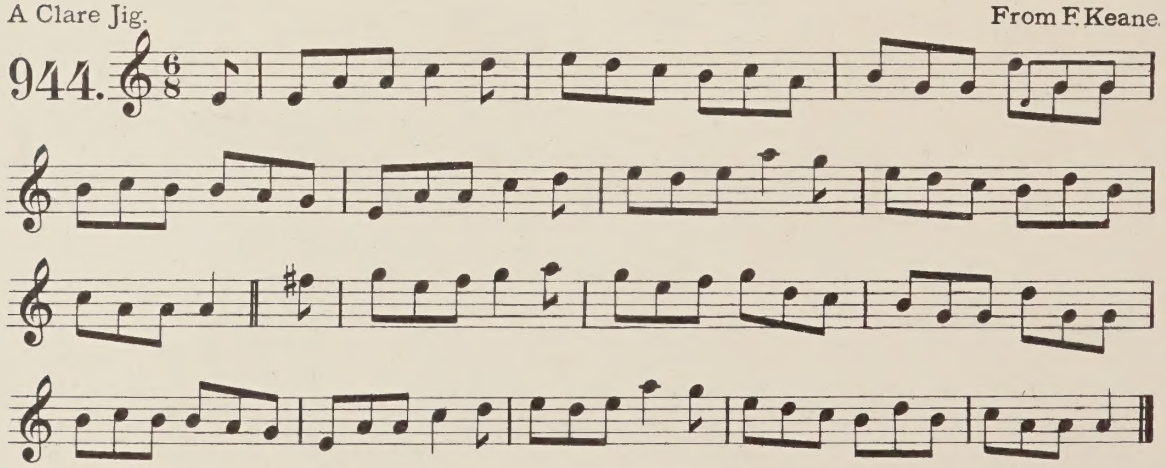
943.



Note. The variant notes and the accidentals in brackets are taken from two other versions of this tune. The version with the sharp seventh is in D major. Ed.

A Clare Jig. From F. Keane.

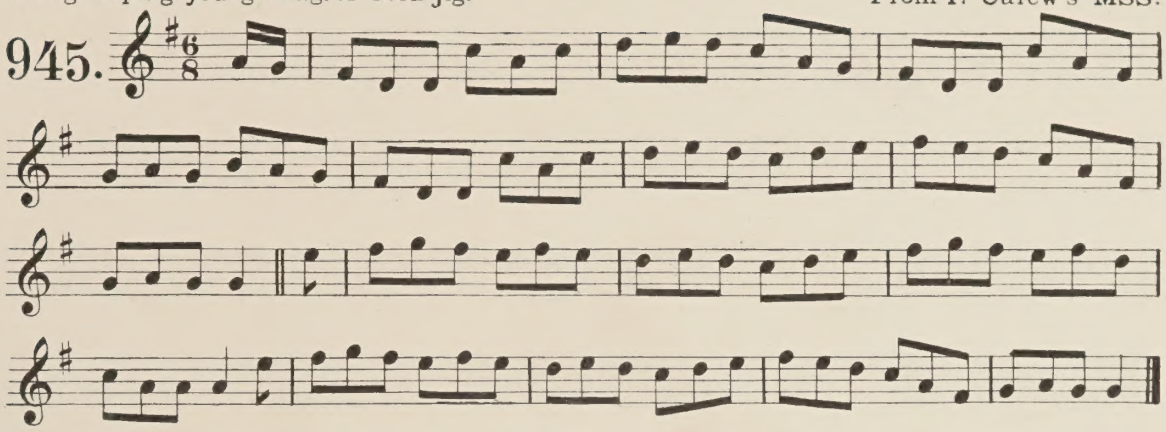
944.



Note. This tune also appears with one ♯ in the signature and no accidentals in the tune. Ed.

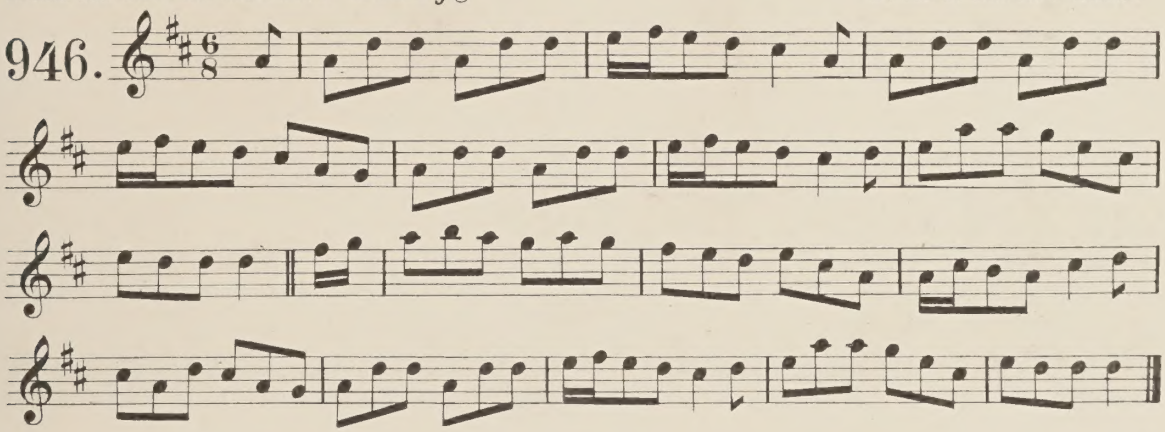
The galloping young thing. A Cork Jig. From P. Carew's MSS.

945.



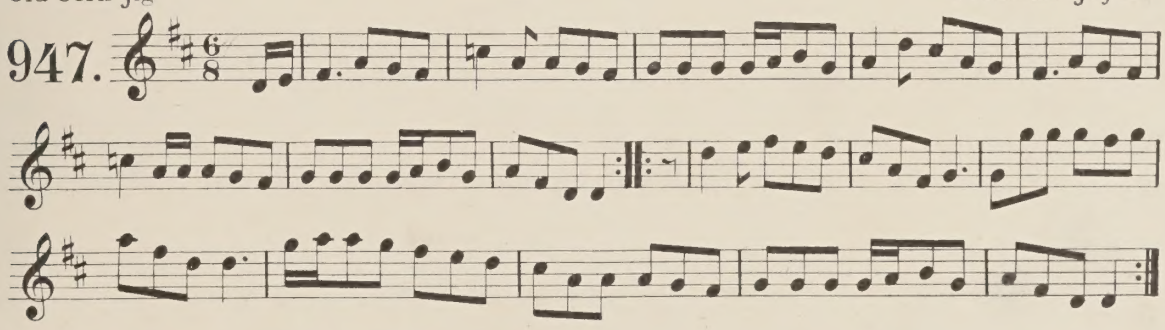
Hush the cat from the bacon - a Cork Jig. From P. Carew's MSS.

946.



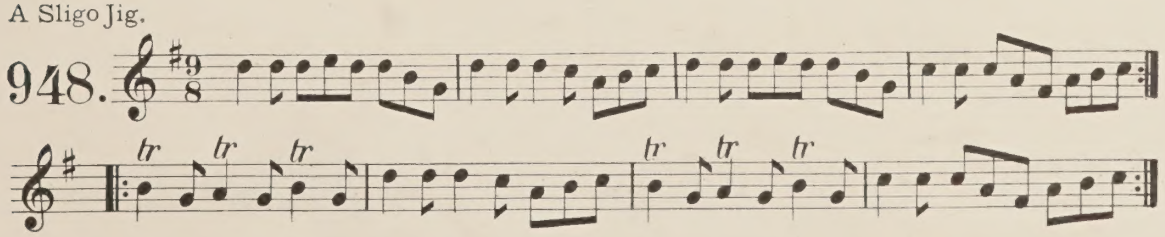
Old Cork Jig. From Mr Joyce.

947.



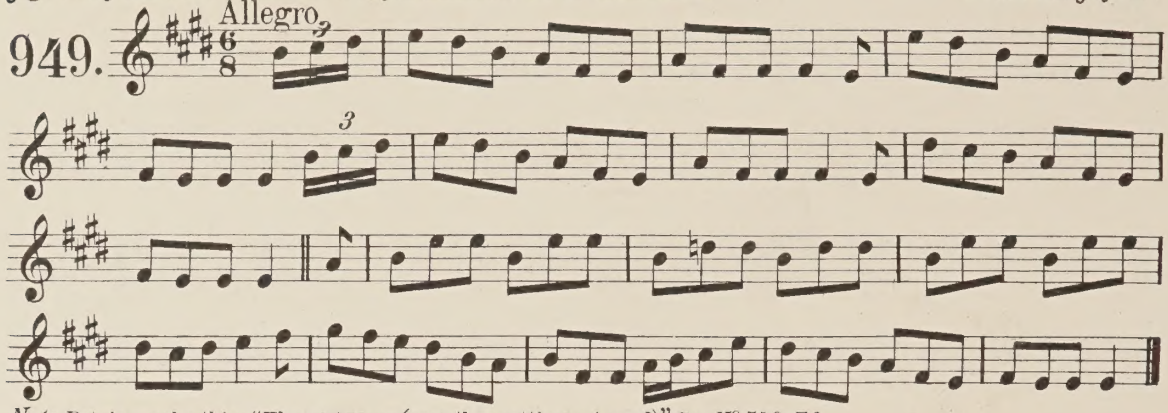
A Sligo Jig.

948.



Jig - (very fine) set from D. Cleary. Kilfinane. Co of Limerick. From Mr Joyce.

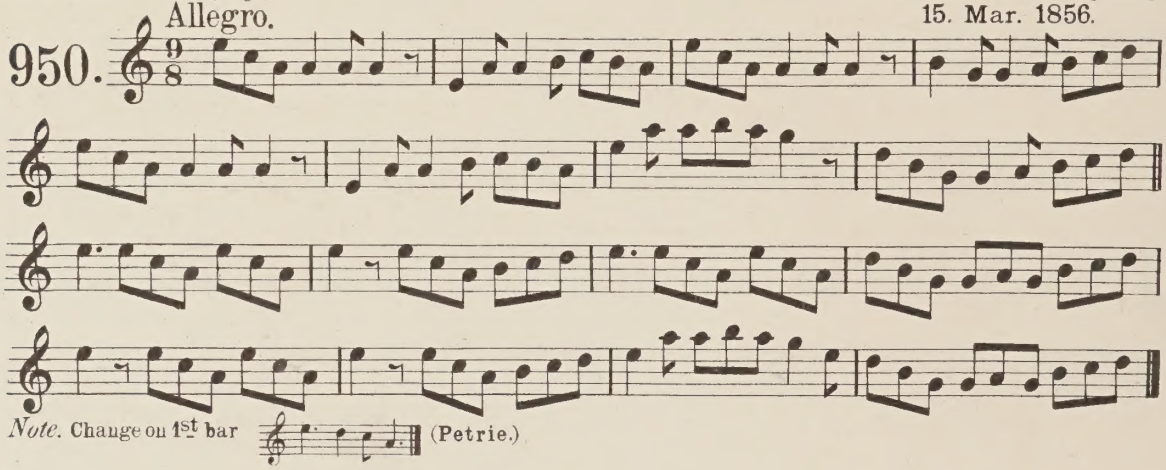
949. Allegro.



Note. Petrie marks this: "The girl I love (see other setting not good)." See No 540. Ed.

Black Rock. A Mayo Jig. From Denis H. Kelly Esq. 15. Mar. 1856.

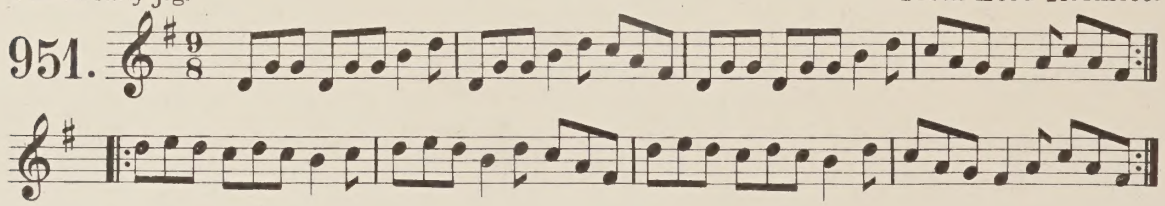
950. Allegro.



Note. Change on 1st bar (Petrie.)

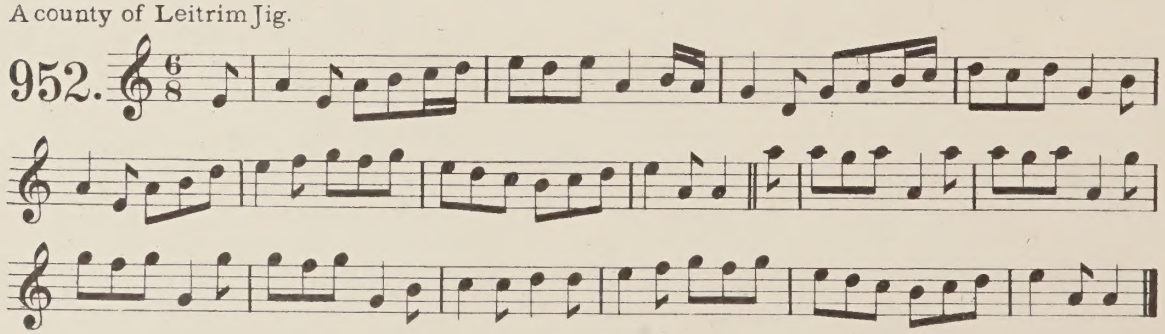
The Galway Jig. From Lord Rosmore.

951.



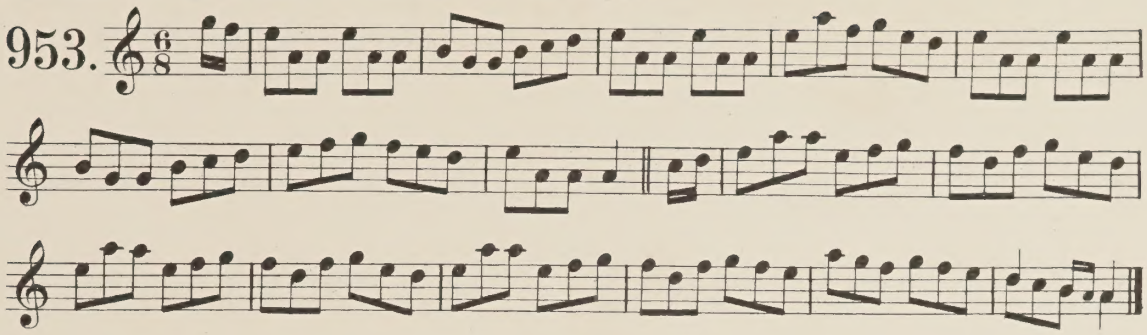
A county of Leitrim Jig.

952.



The three little drummers. A county of Leitrim Jig.

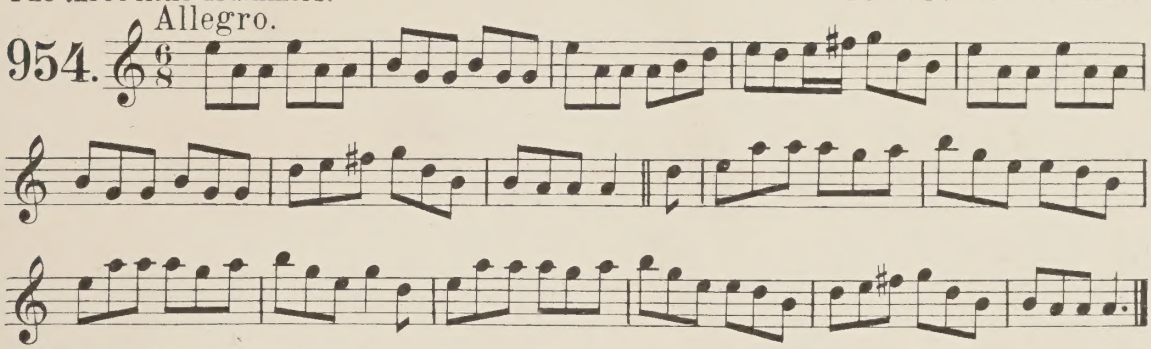
953.



Variant of Nº 110.
Note. This tune also occurs with an F♯throughout.Ed.

The three little drummers. From P. Carew's MSS.

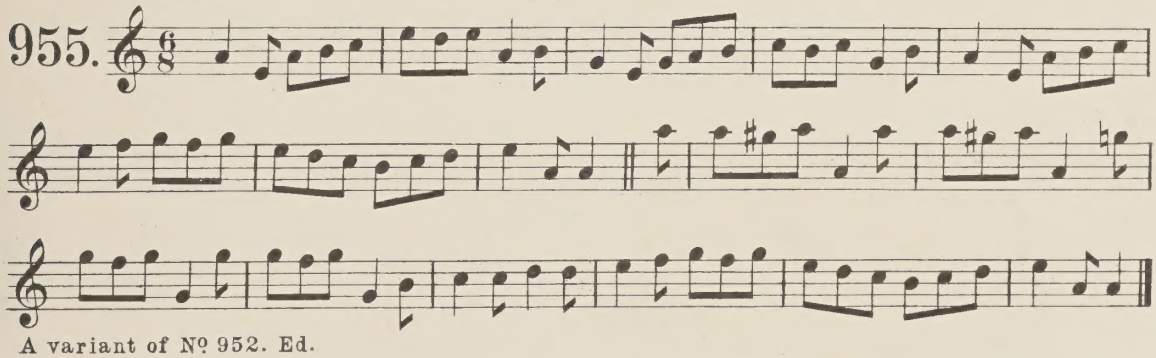
954. Allegro.



A variant of the preceding. Ed.

A Leitrim Jig.

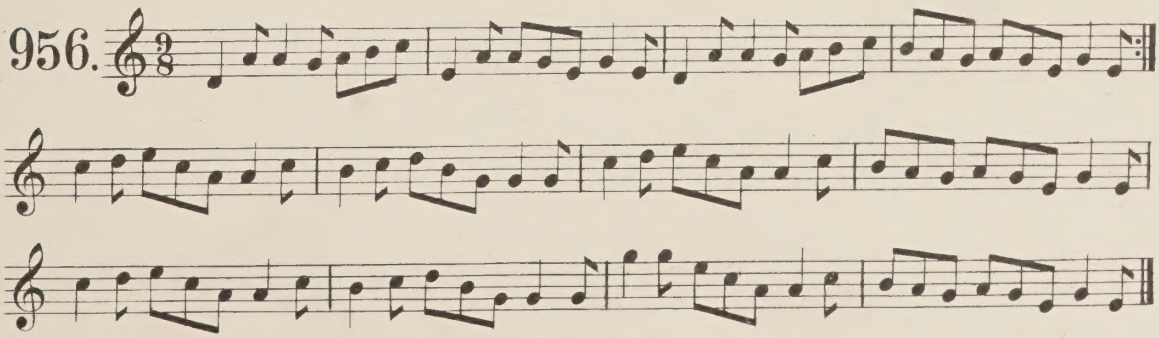
955.



A variant of Nº 952. Ed.

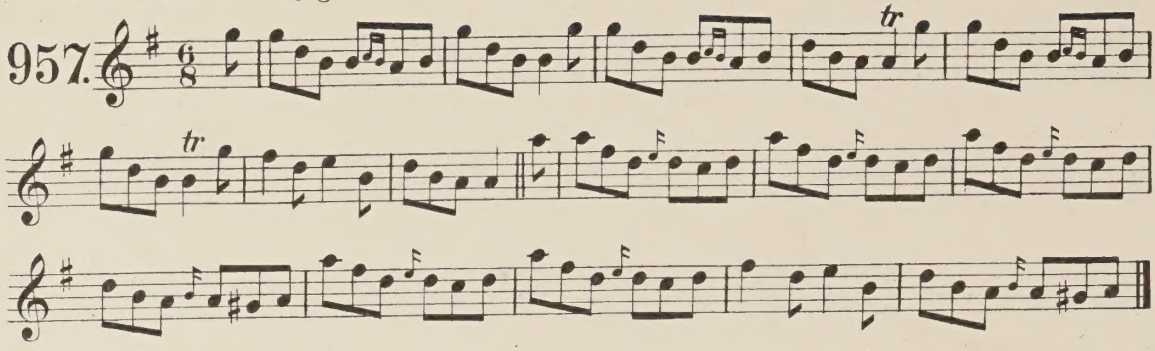
Wink and she will follow you. A Kerry Jig. From Father Walsh. MS.

956.



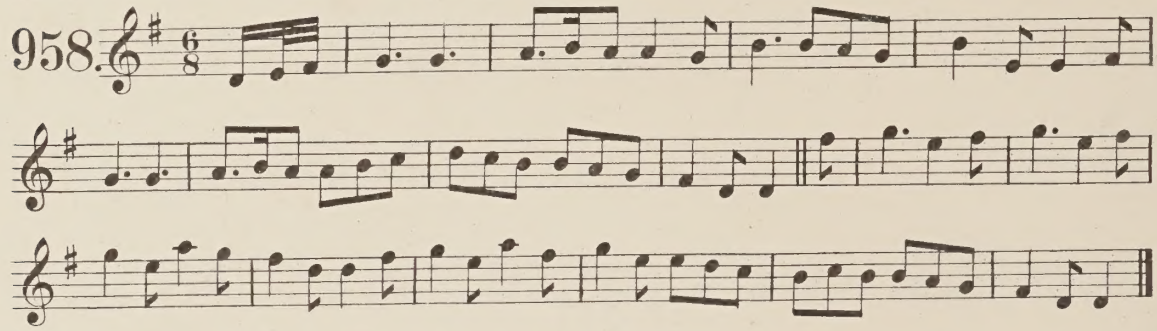
"The Housemaid." Jig.

957.



Round the world for sport. A single Jig, set from Edward Goggin. Glenosheen. Mr. Joyce.

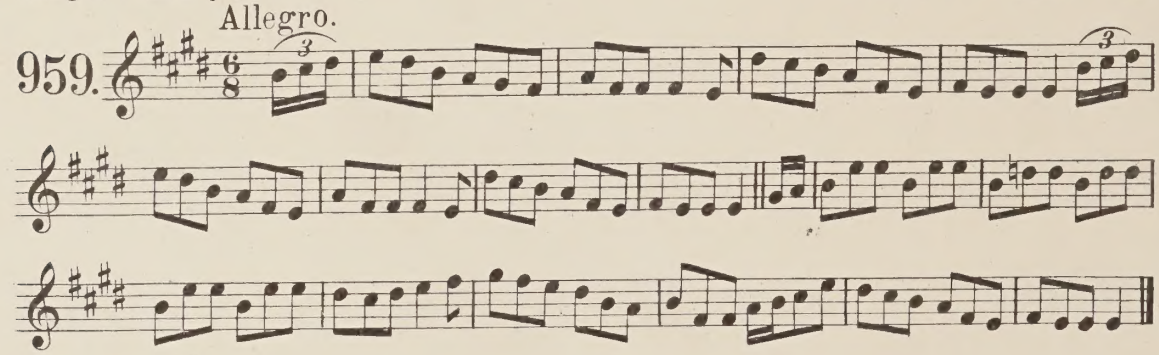
958.



The girl I love. Jig. From P. W. Joyce Esq.

Allegro.

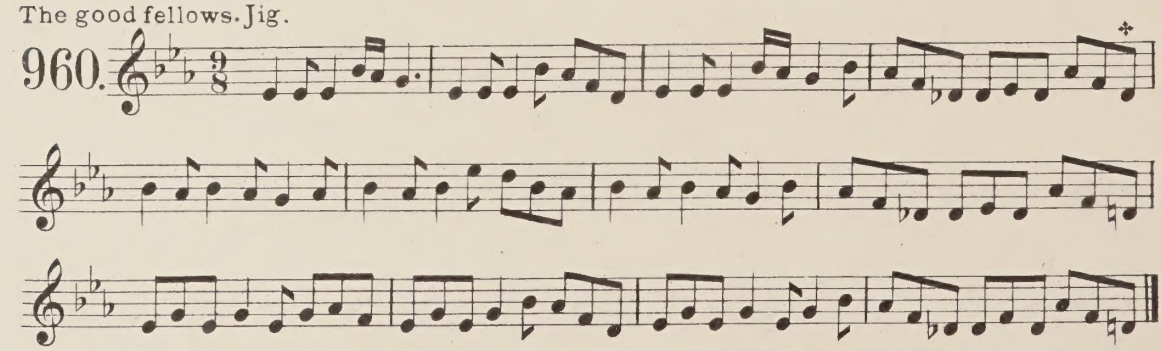
959.



Note. See Nº 540. Ed.

The good fellows. Jig.

960.



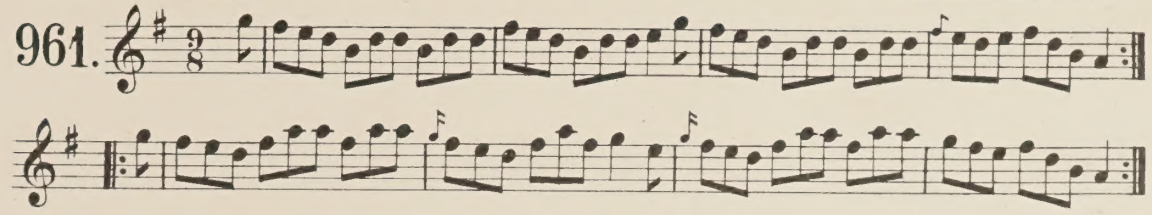
✣Another version has D♮ here.

H. 3279

Note. A Duplicate of this tune has the first four bars "repeated." Ed.

The Swaggering Jig. From Mrs. Close.

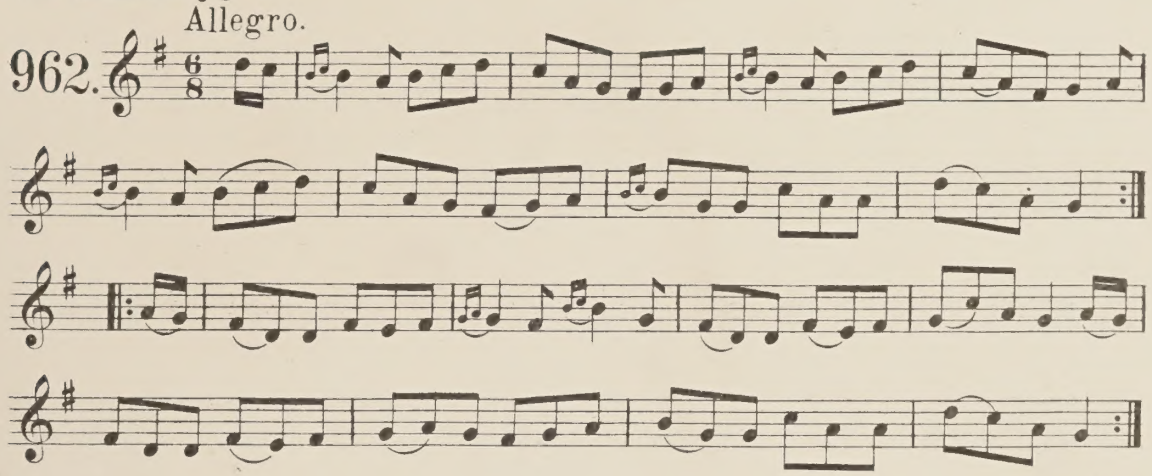
961.



The Bungalow Jig.

Allegro.

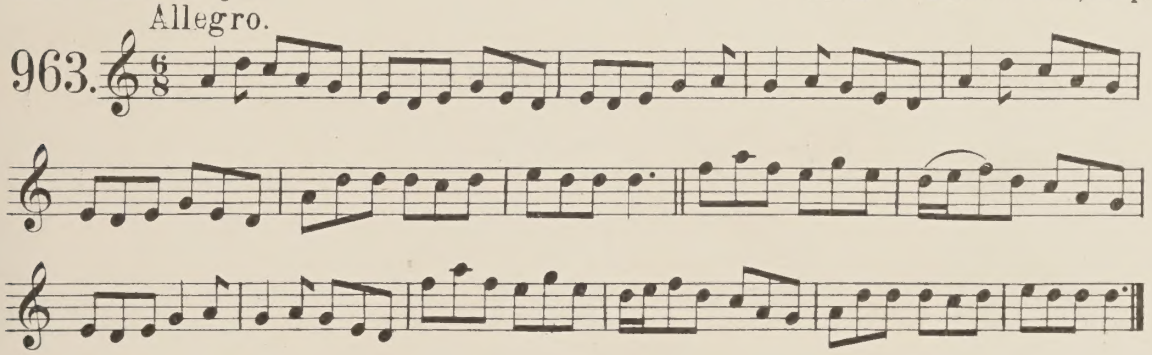
962.



The Cauliflower Jig. From P. Mac Dowell, Esq.

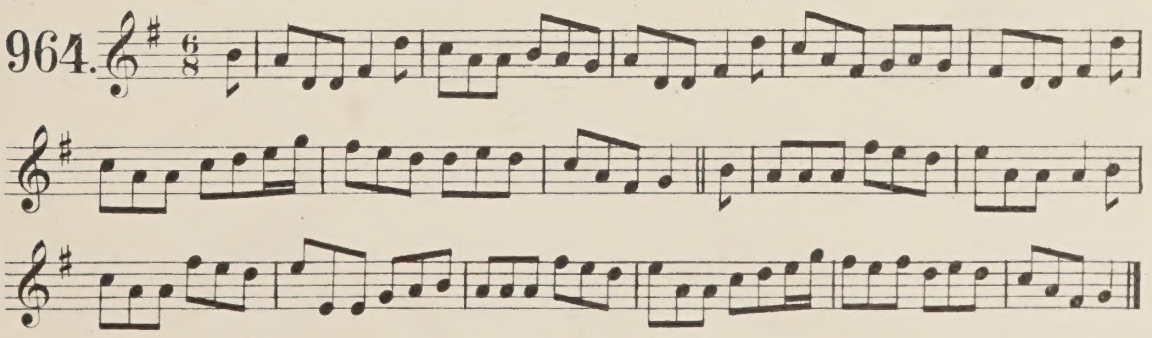
Allegro.

963.



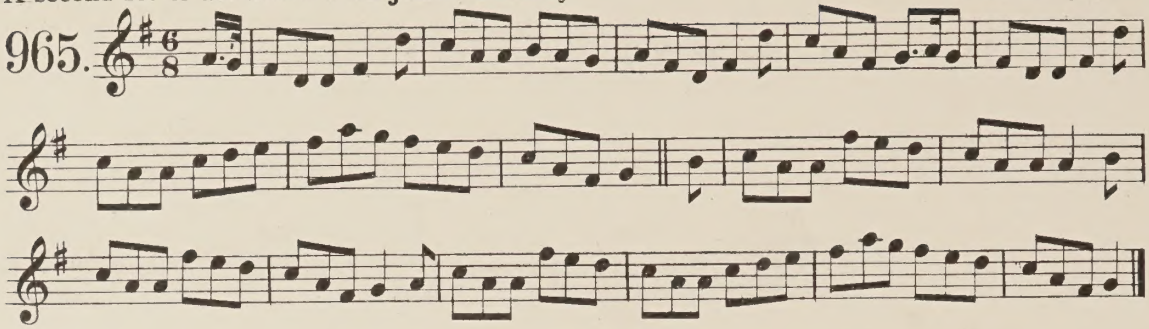
Jig from D. Cleary. Kilfinane. From Mr. Joyce.

964.



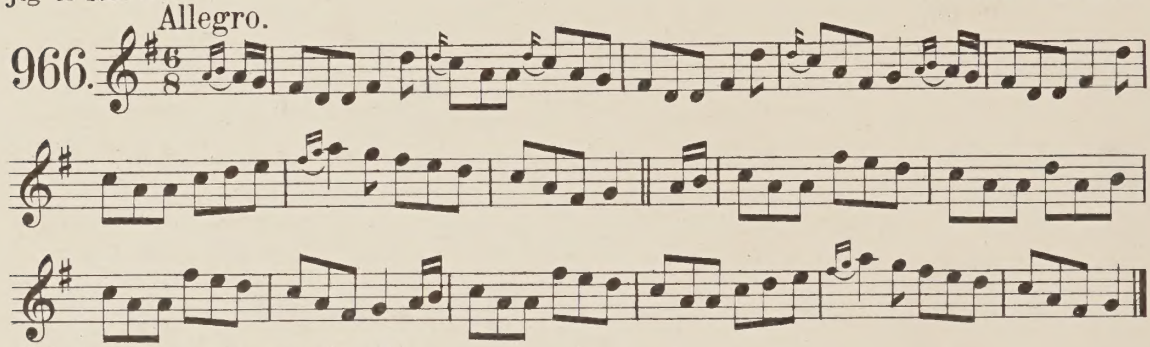
A second set of the above from James Buckley. From Mr Joyce.

965.



Jig or March. From T. Davis.

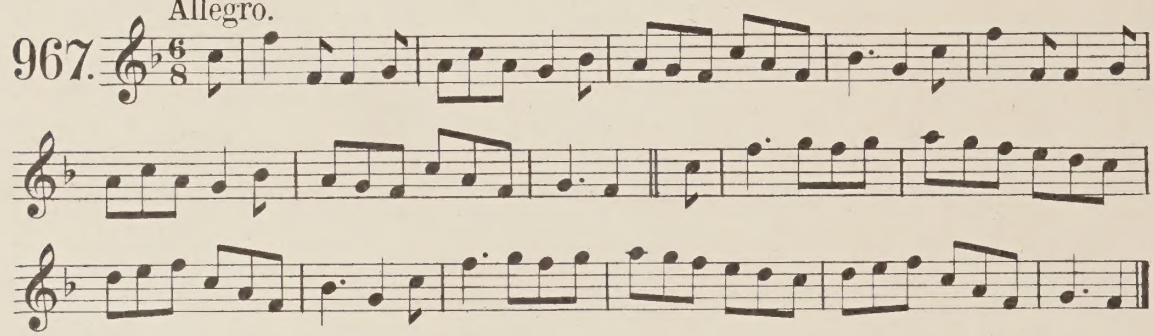
966. Allegro.



Note. A variant of the preceding. Ed.

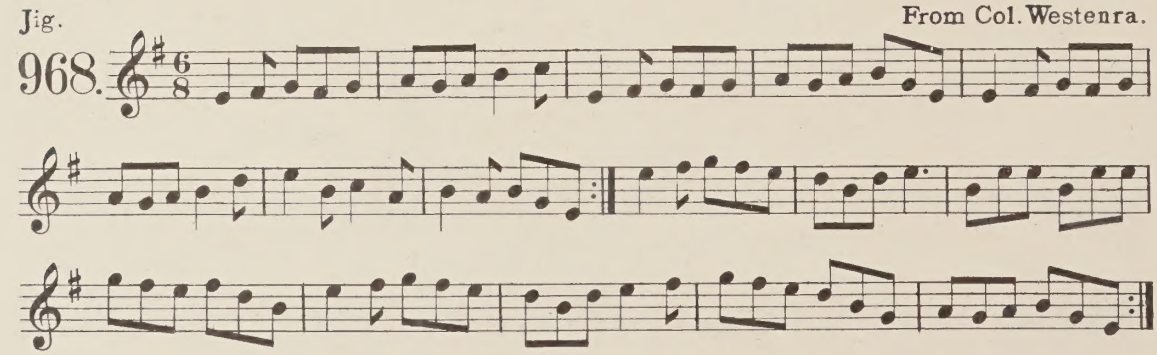
Jig. From Mr Joyce.

967. Allegro.



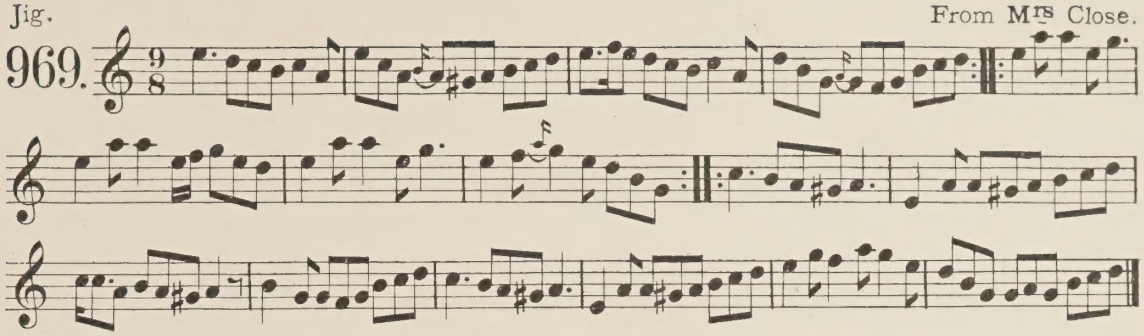
Jig. From Col. Westenra.

968.



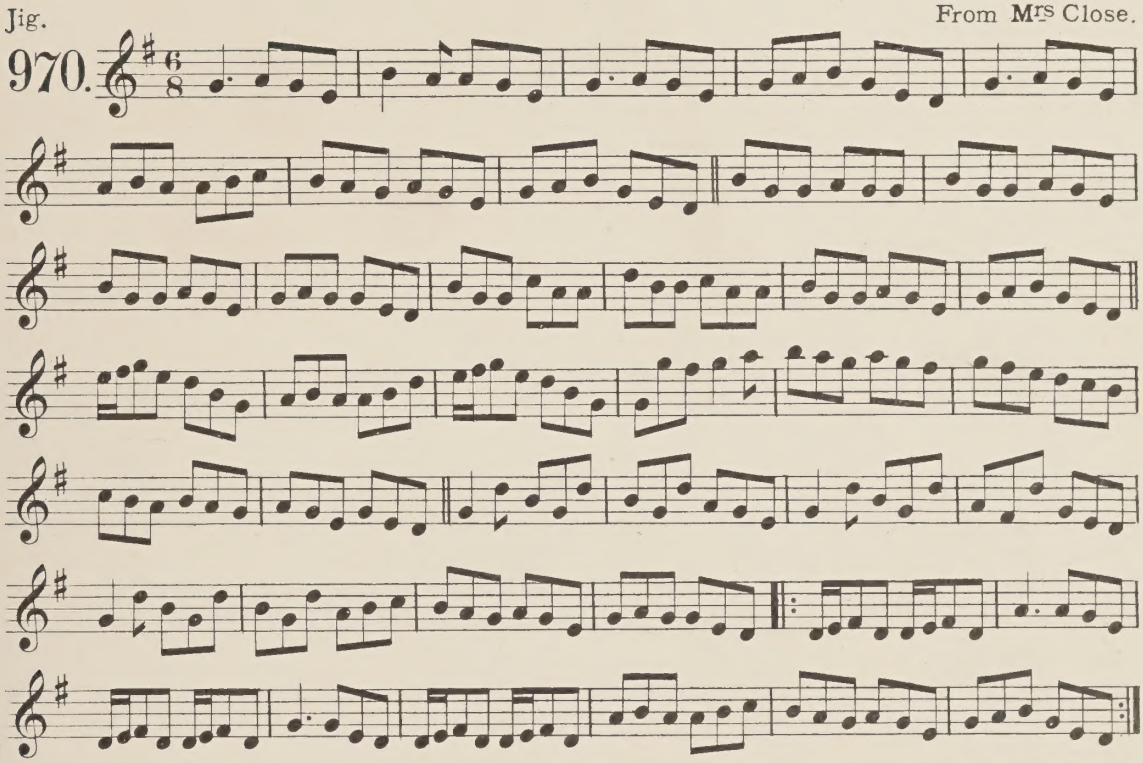
Jig. From Mrs Close.

969.



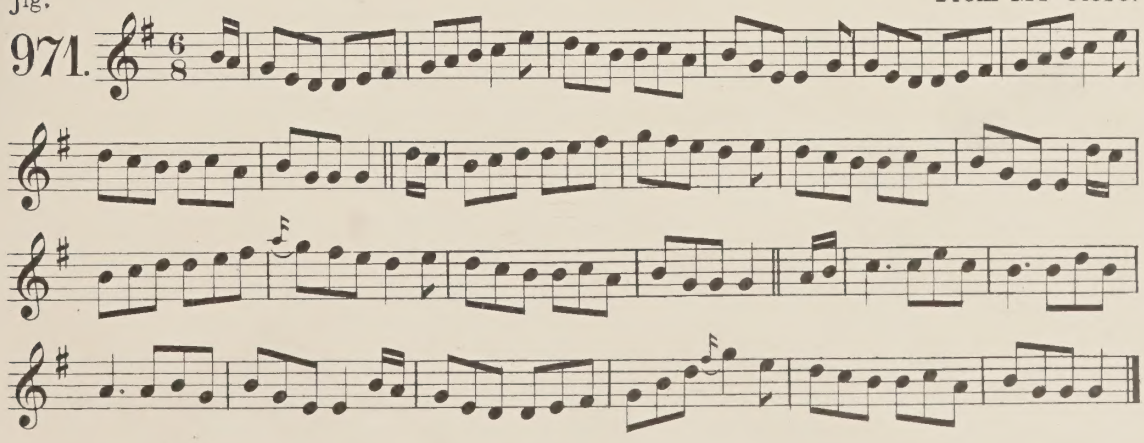
Jig. From Mrs Close.

970.



Jig. From Mrs Close.

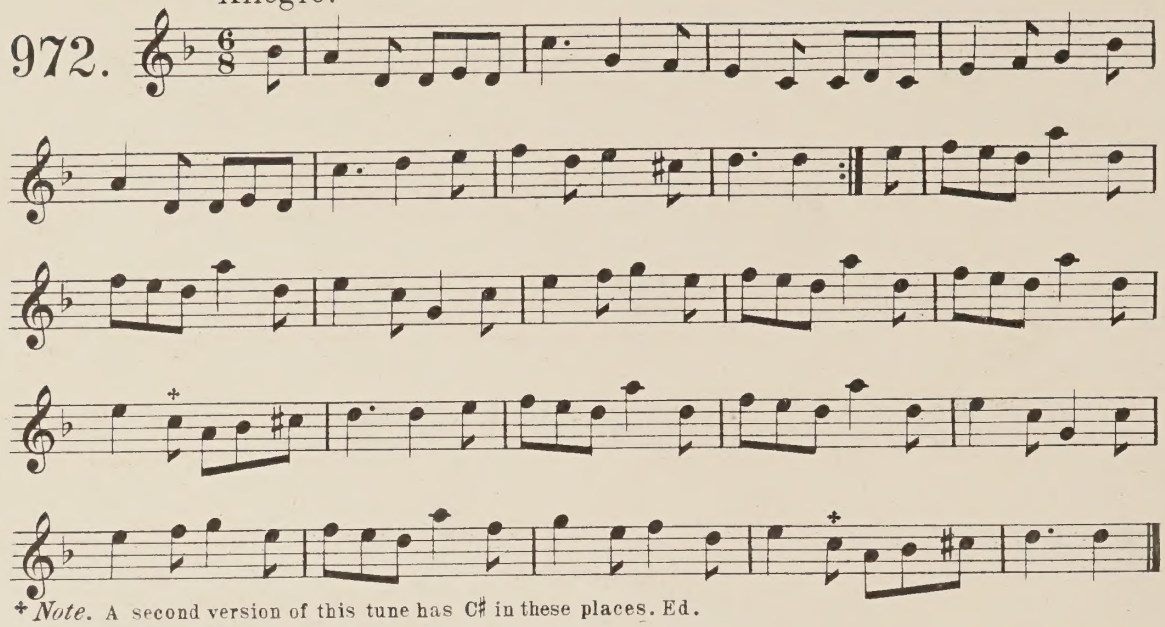
971.



Jig. From Mr. Joyce

Allegro.

972.

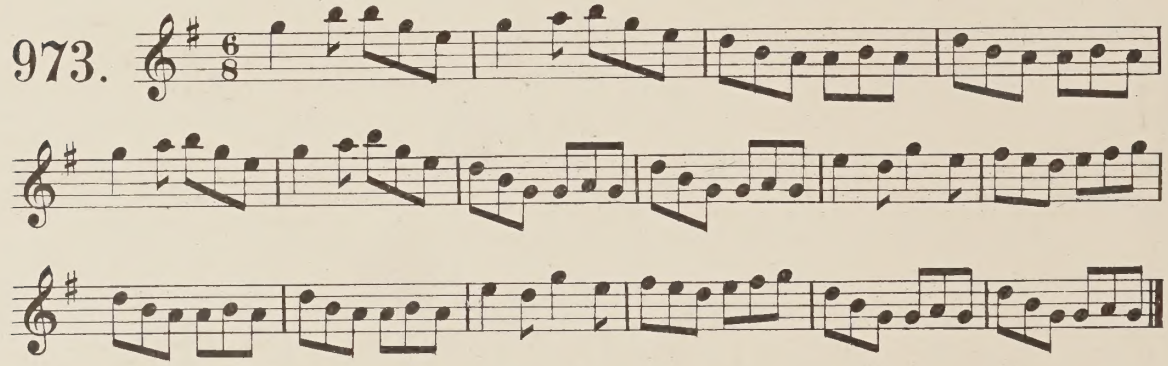


† *Note.* A second version of this tune has C♯ in these places. Ed.

Jig. From Mr. Joyce.

(?A)

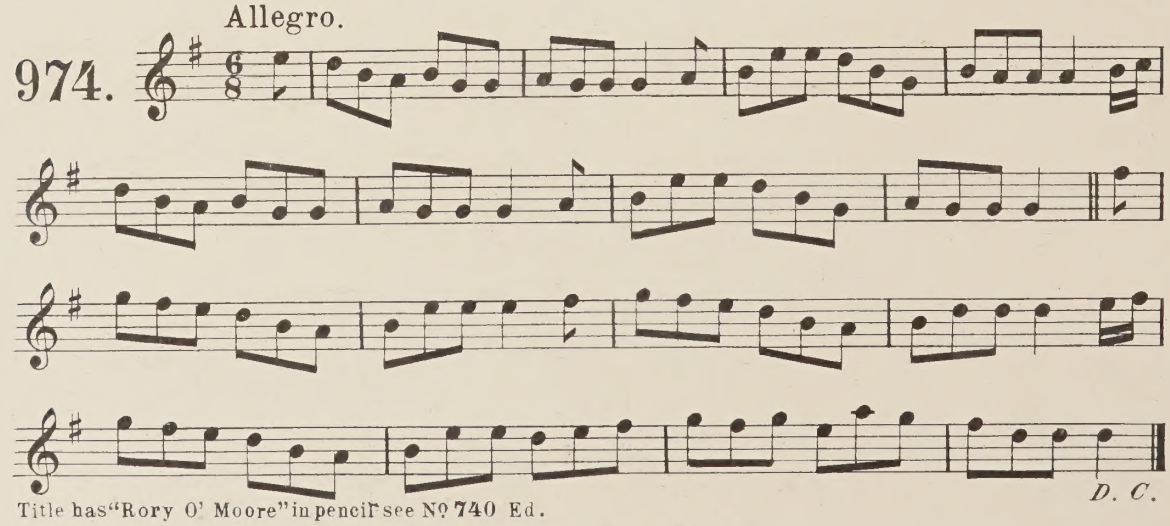
973.



Jig. From F. Keane.

Allegro.

974.

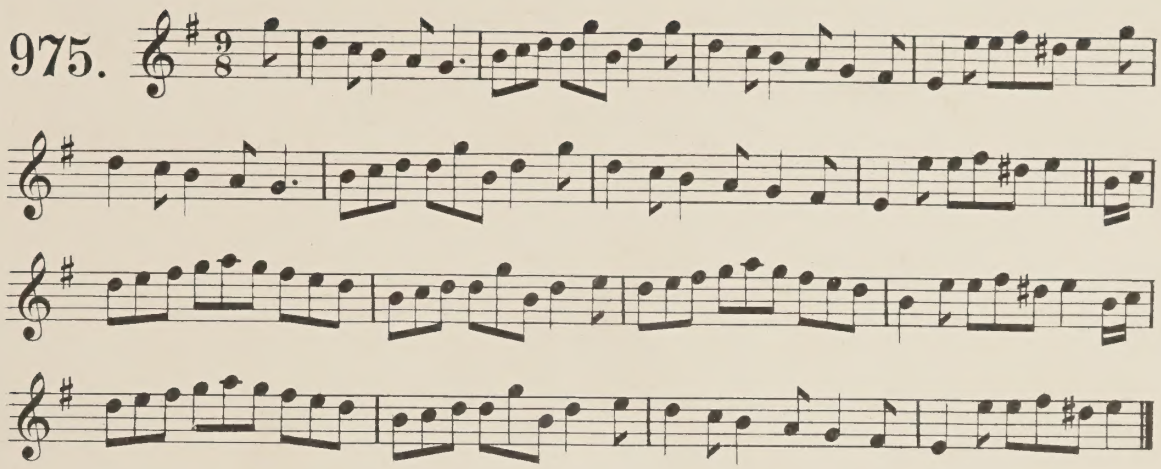


D. C.

Title has "Rory O' Moore" in pencil see No 740 Ed.

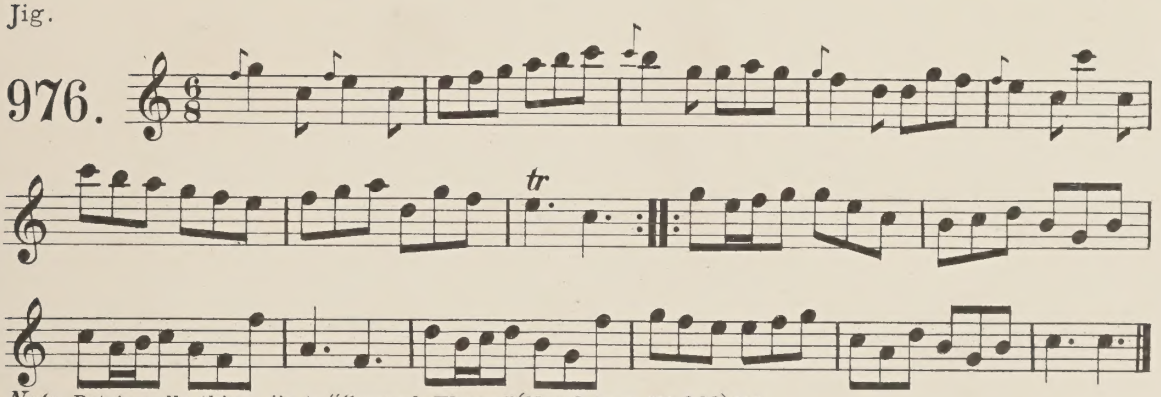
Jig.

975.



Jig.

976.

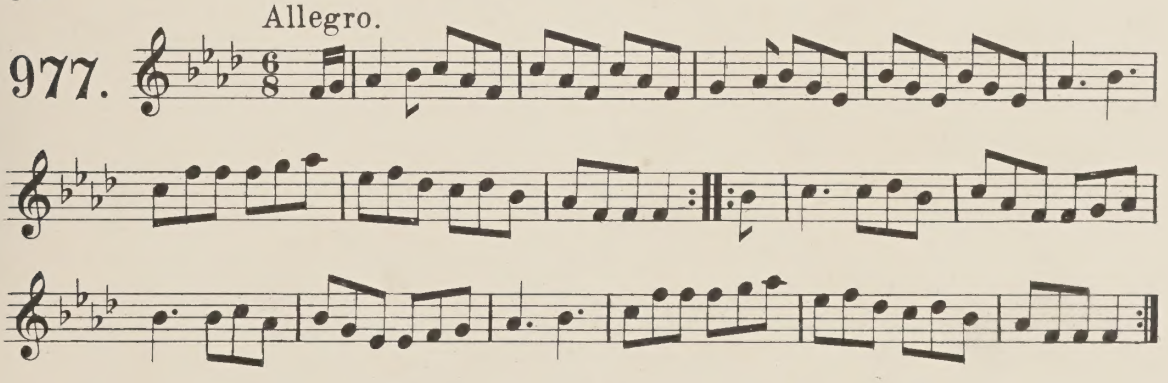


Note. Petrie calls this a jig to "General Wynne" (March tune Nº 986) Ed.

Jig.

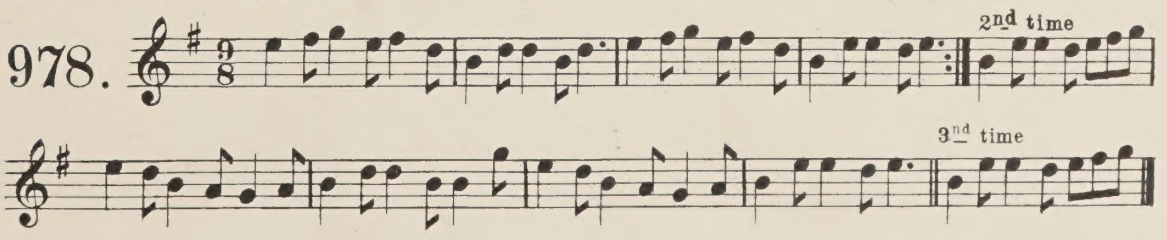
Allegro.

977.



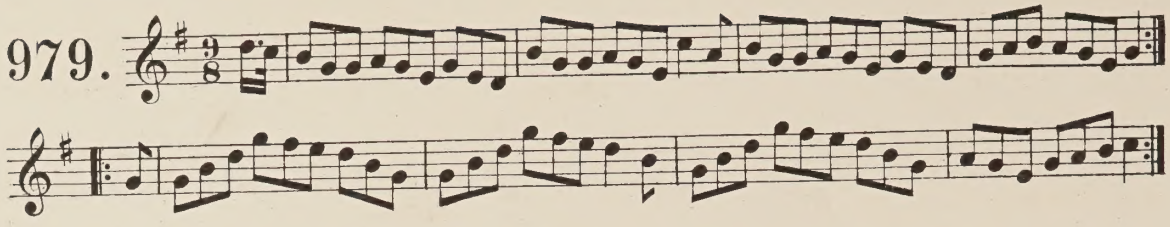
Time of day - a Hop jig - same melody as "Ride a mile". From Mr. Joyce.

978.



A Hop Jig. County of Clare. From F. Keane.

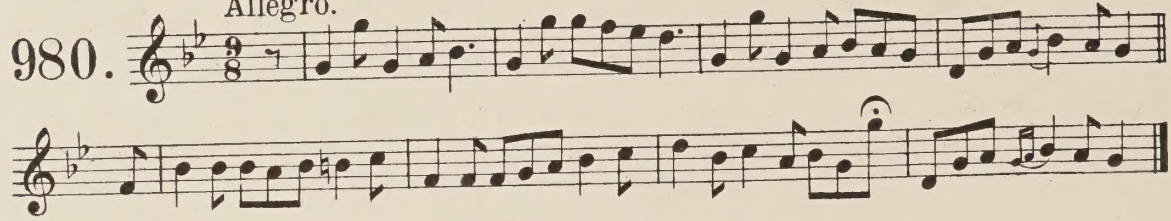
979.



Hop Jig.

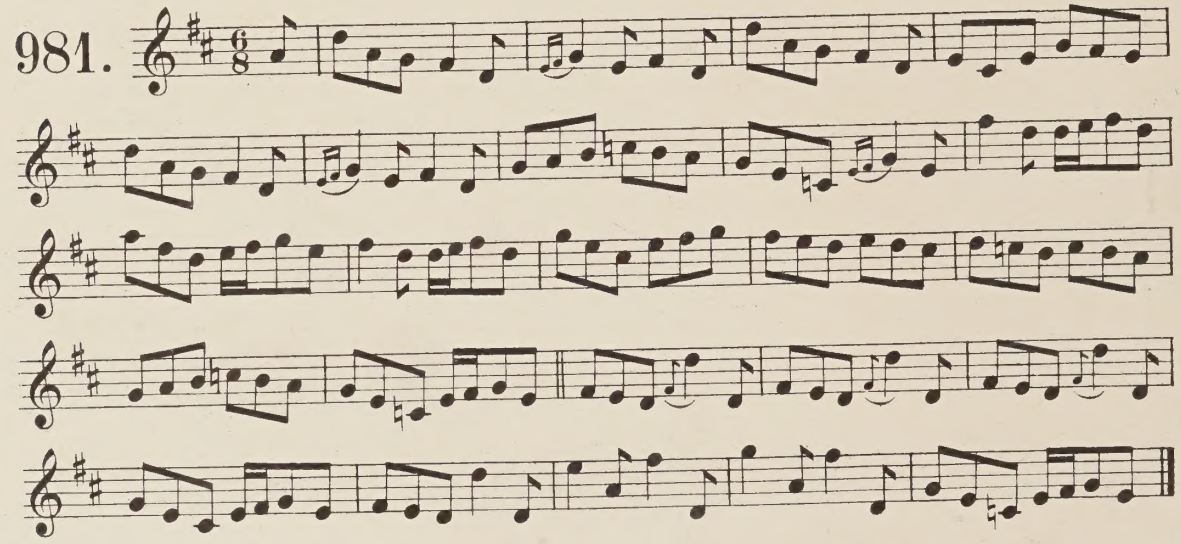
Allegro.

980.



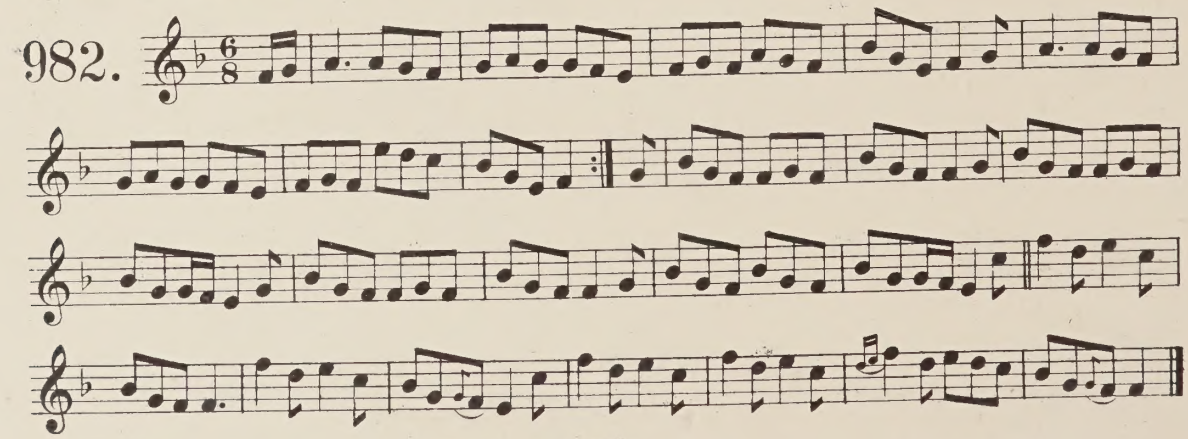
Carolan's favorite Jig.

981.



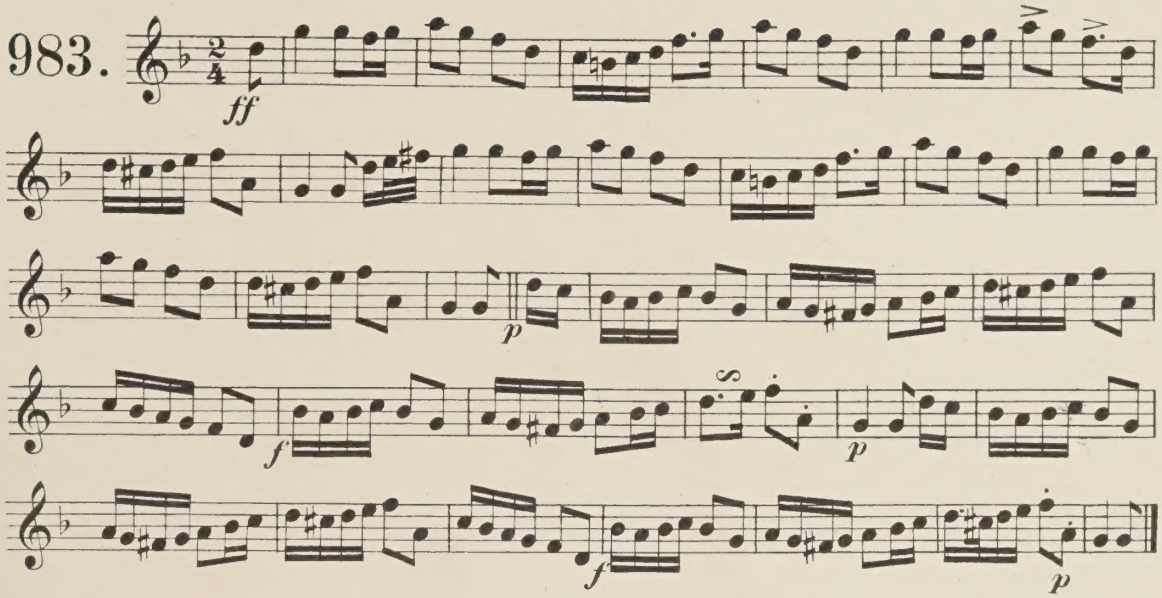
Ancient Munster March and Jig. as set by Mr Joyce.

982.



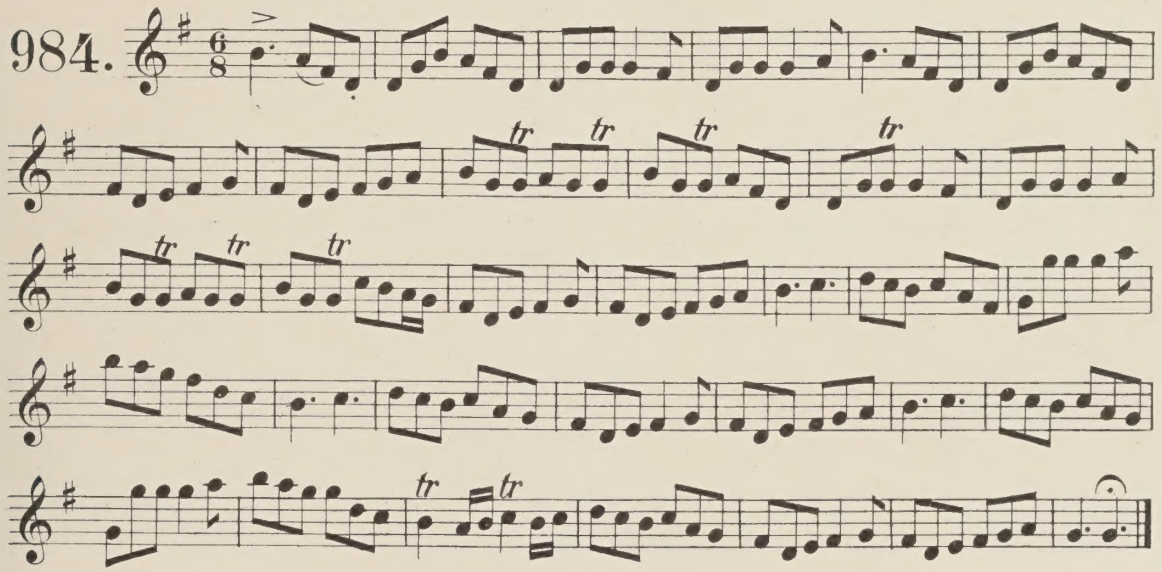
Ancient Clan March.

983.



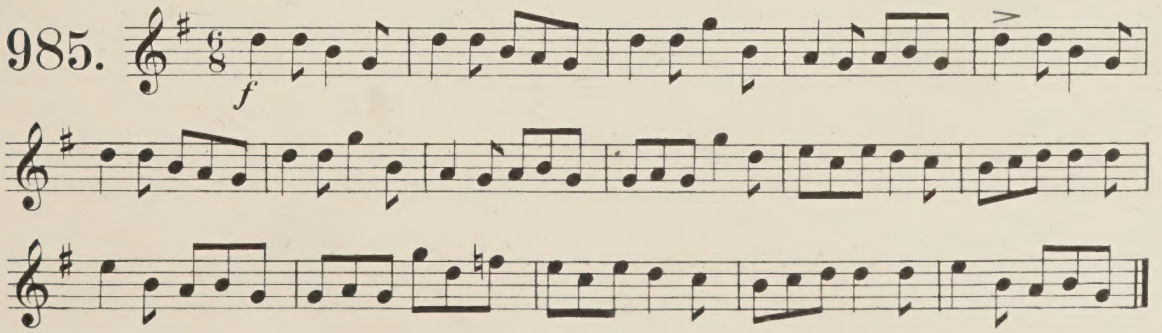
Ancient Clare March and Jig. From Frank Keane.

984.



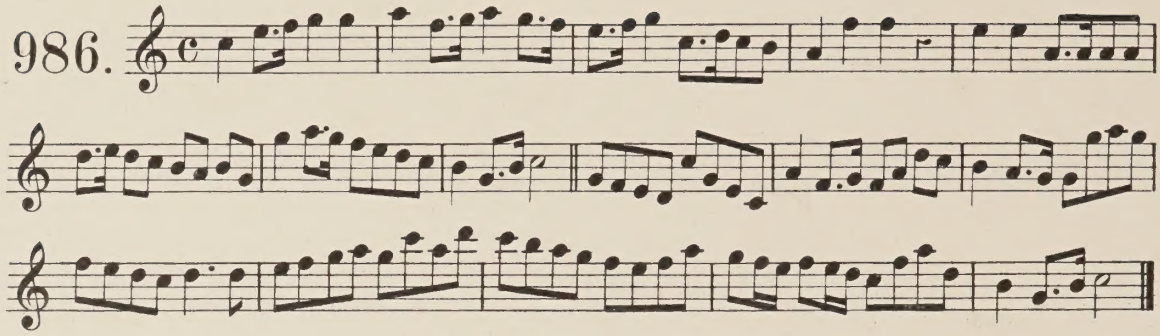
Sir Patrick Bellew's March.

985.



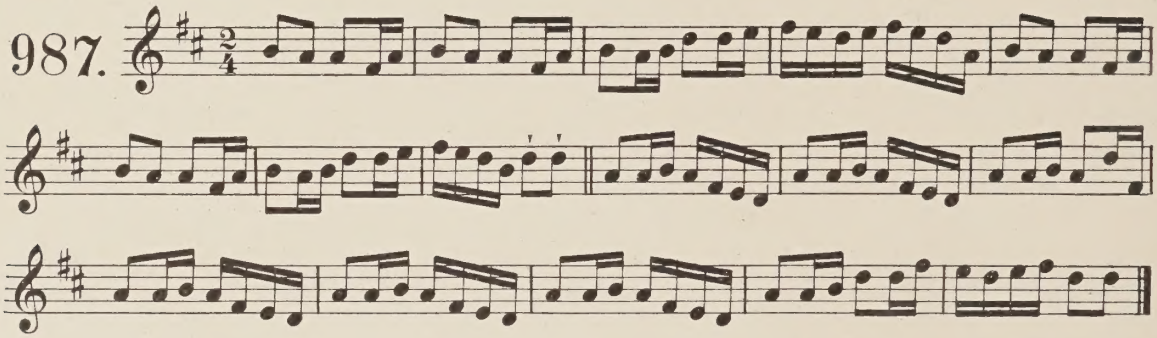
General Wynne. A March by Carolan.

986.



Carlwac's March.

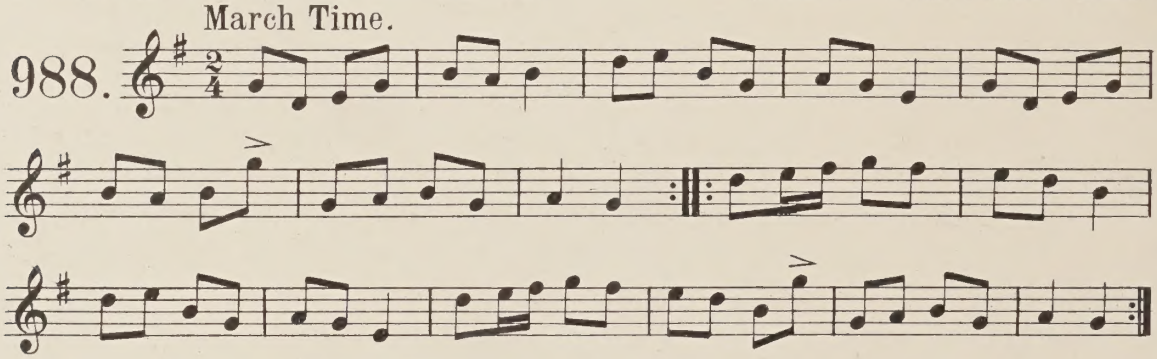
987.



"Favorite March of the old Irish Volunteers." From an old M.S. Music Book.

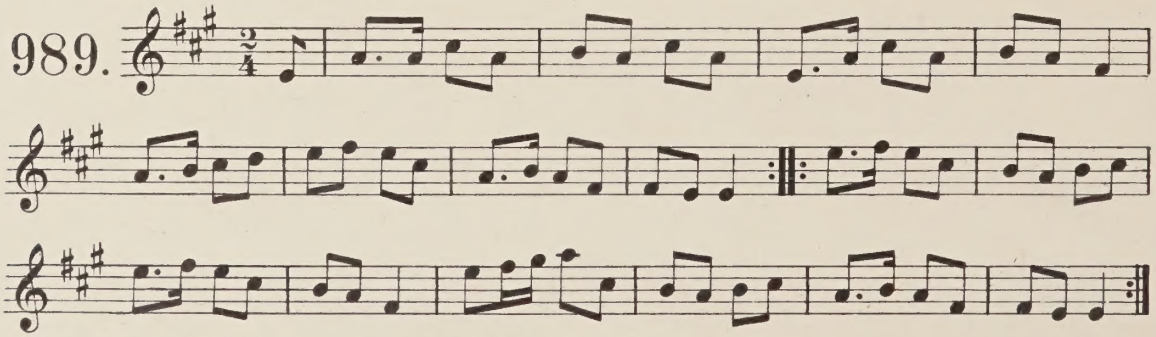
March Time.

988.



The Irish Lad's a jolly boy. A favourite march of the old Irish militia bands.

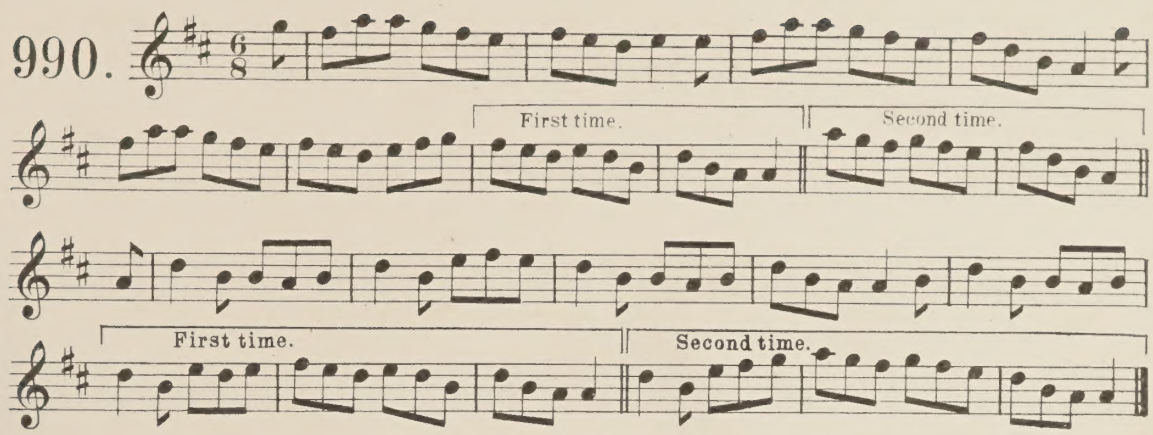
989.



A slight variant of Nº 586.
Cf. "The Breeches on" Nº 473 Ed.

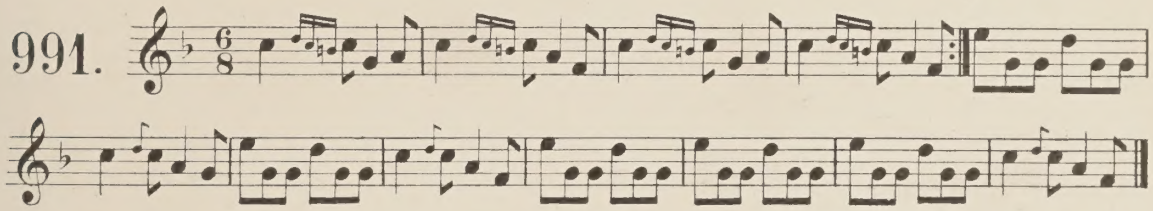
The Hurlers' march.

990.



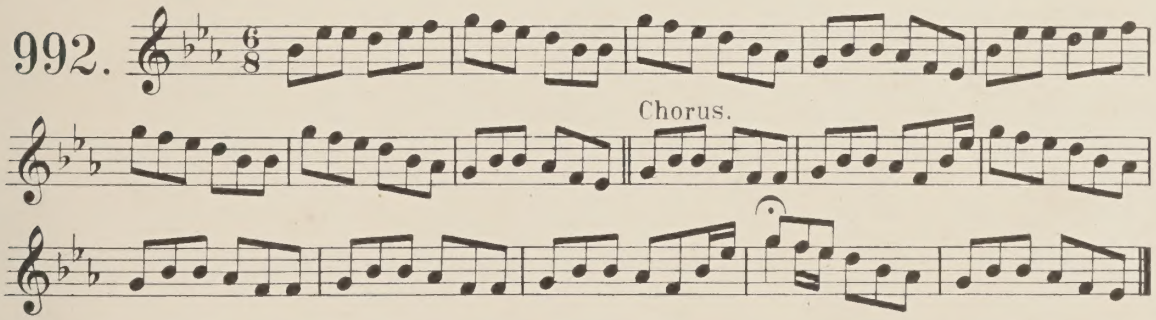
Ree Raw, or The Butchers' March.

991.



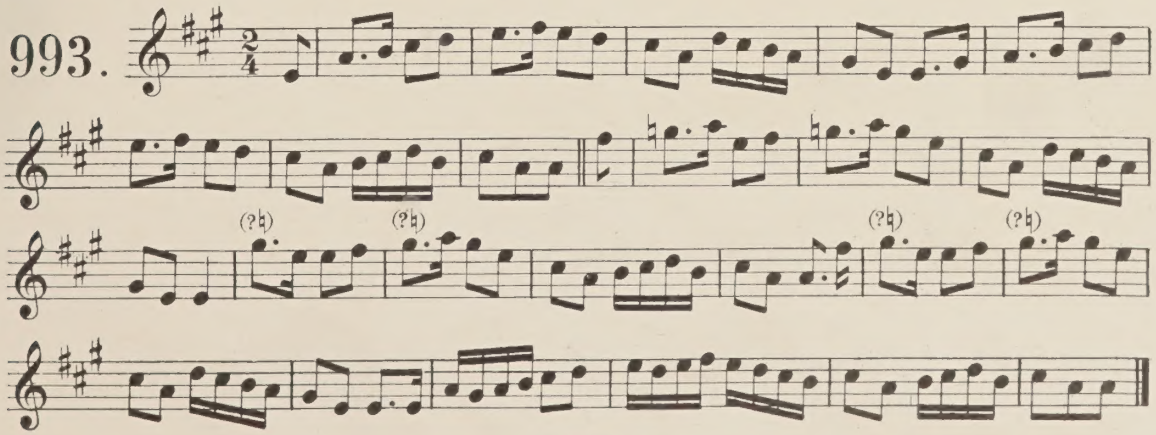
Carpenter's March.

992.



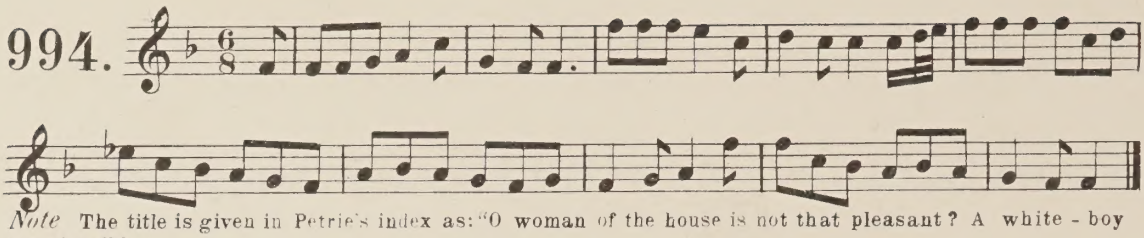
The Ribbonman's march, set by W. Forde. From Mr. Pigot's M.S.

993.



Oh woman of the house, isn't that neat?

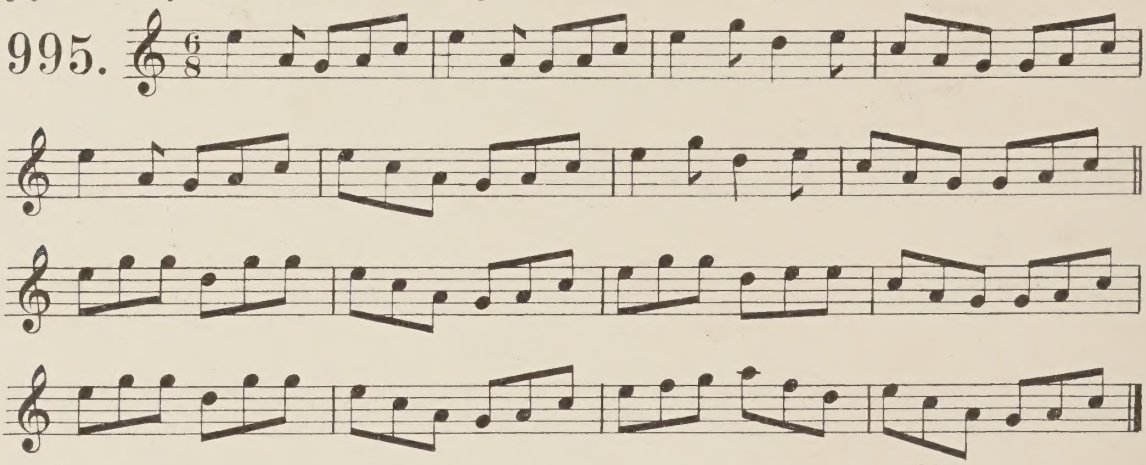
994.



Note The title is given in Petrie's index as: "O woman of the house is not that pleasant? A white-boy march." Ed.

Joy be with you - an ancient Connaught March for "breaking up."

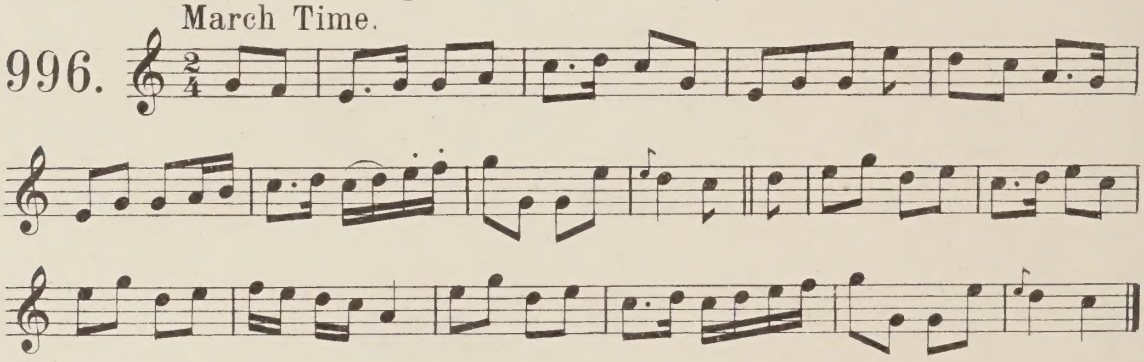
995.



Vive la! the French are coming. A Rebel March song.

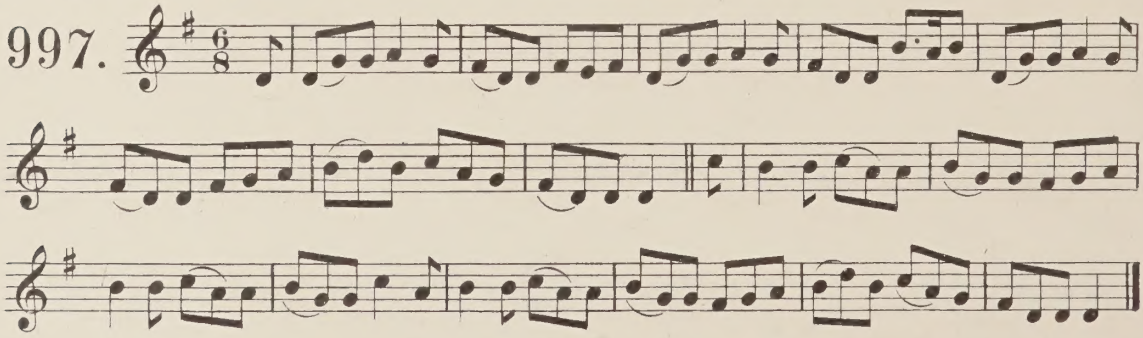
March Time.

996.



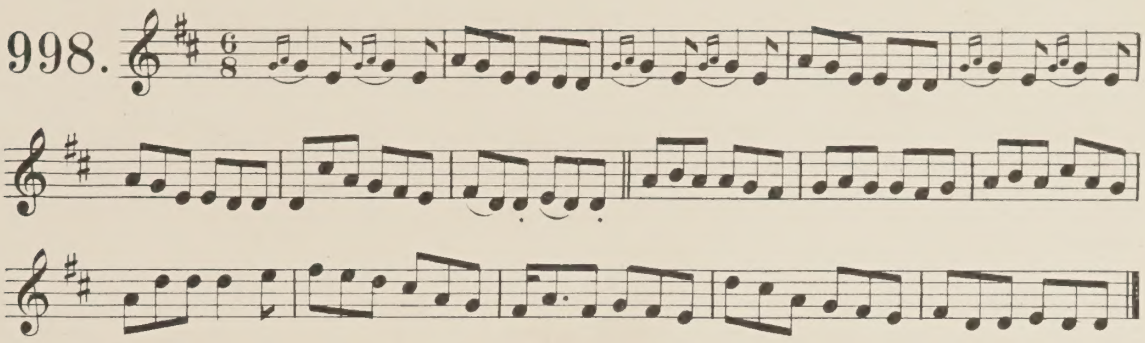
The Buachalin og March. From Frank Keane.

997.



"The Housekeeper," A March. From Mr Joyce.

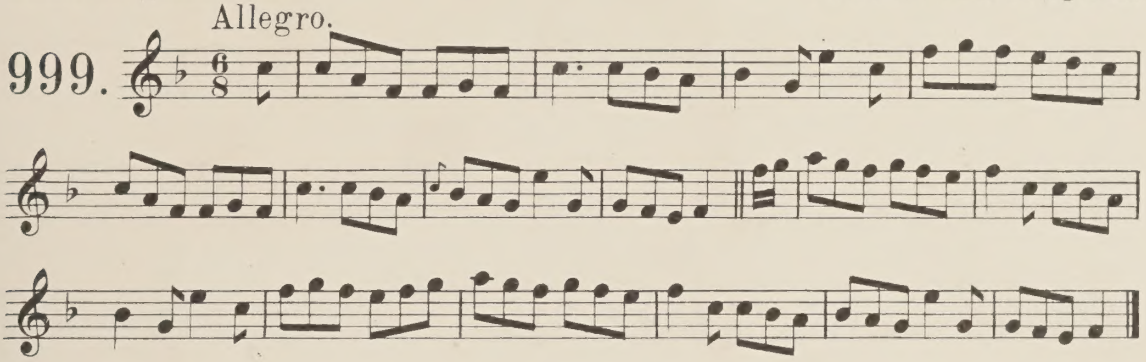
998.



Dance or Quick March. From Mr R. A. Fitzgerald.

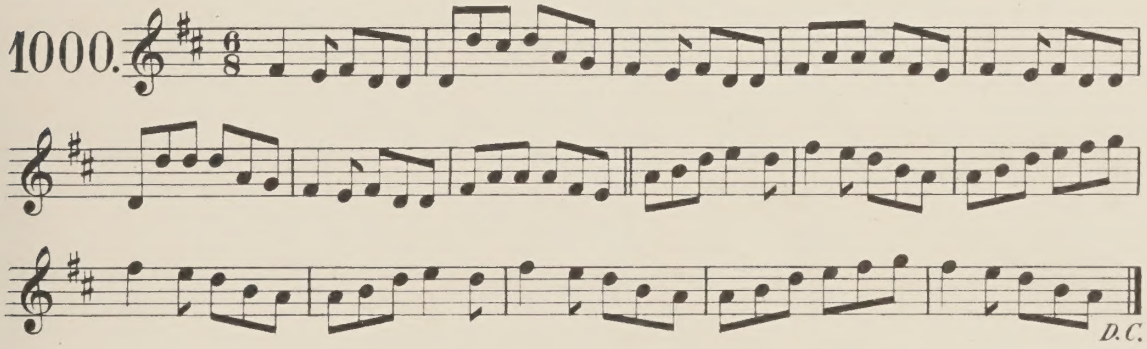
Allegro.

999.



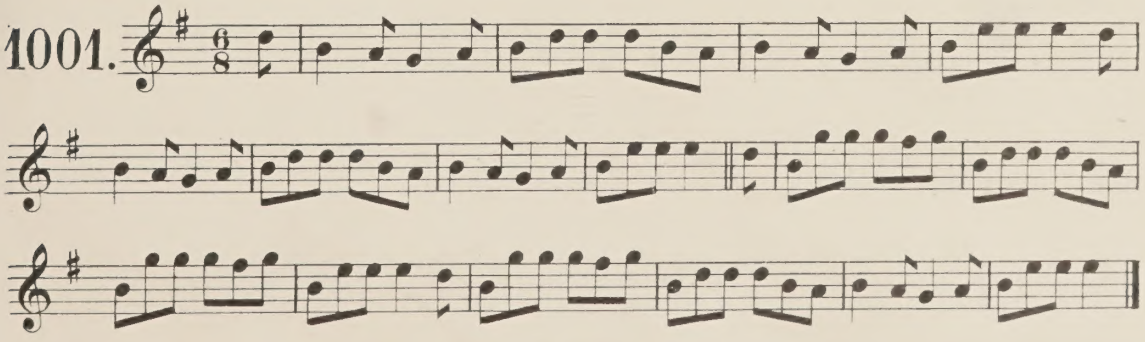
March and Jig. Mrs Close.

1000.



A March tune.

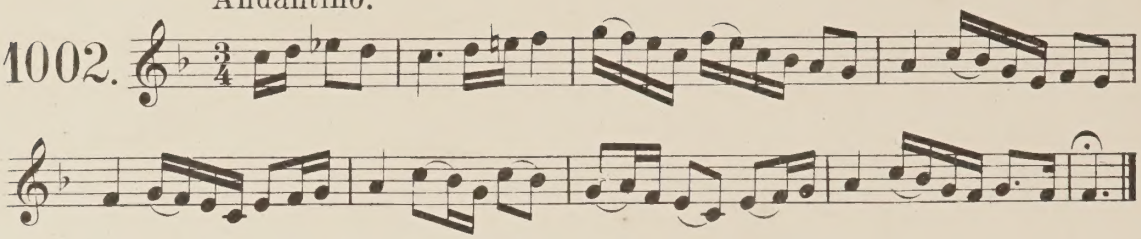
1001.



Ancient Lullaby. From F. Keane 1st October. 1854

Andantino.

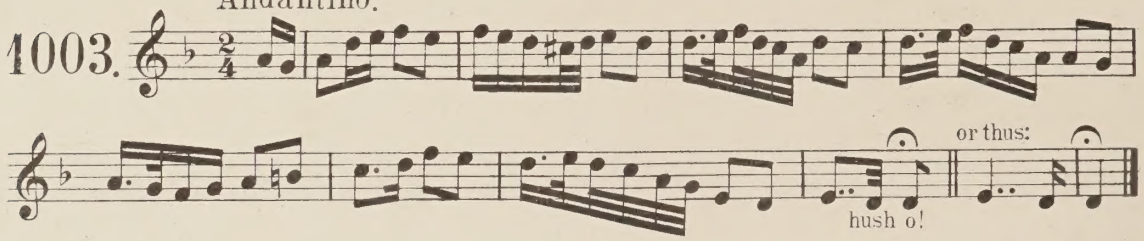
1002.



Clare Lullaby. From Frank Keane - Oct. 1st 1854.

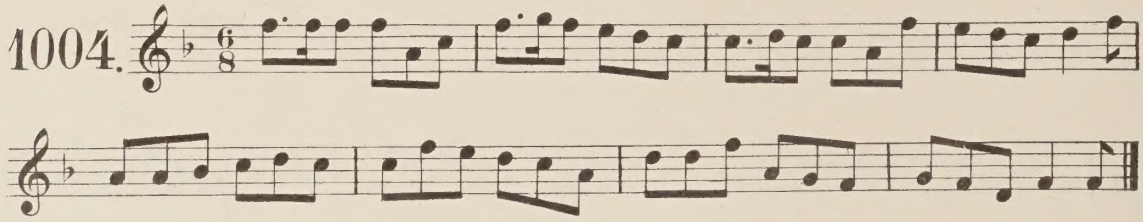
Andantino.

1003.



Sligo Lullaby. From Mr. Owen O'Conellan. 13. December. 1858.

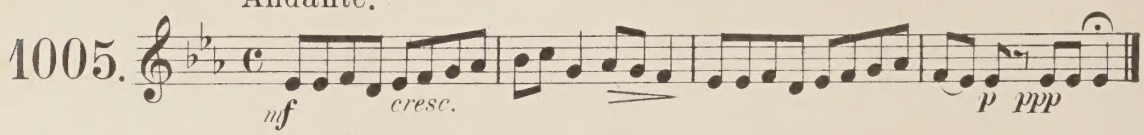
1004.



A Lullaby. Got by Forde from Mr. O' Brien, Cork.

Andante.

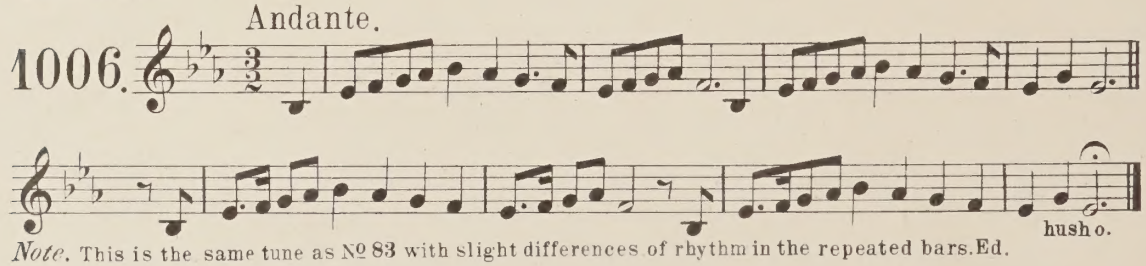
1005.



A Lullaby.

Andante.

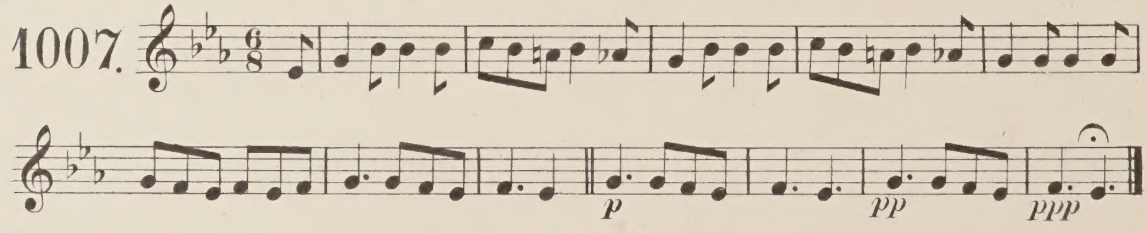
1006.



Note. This is the same tune as № 83 with slight differences of rhythm in the repeated bars. Ed.

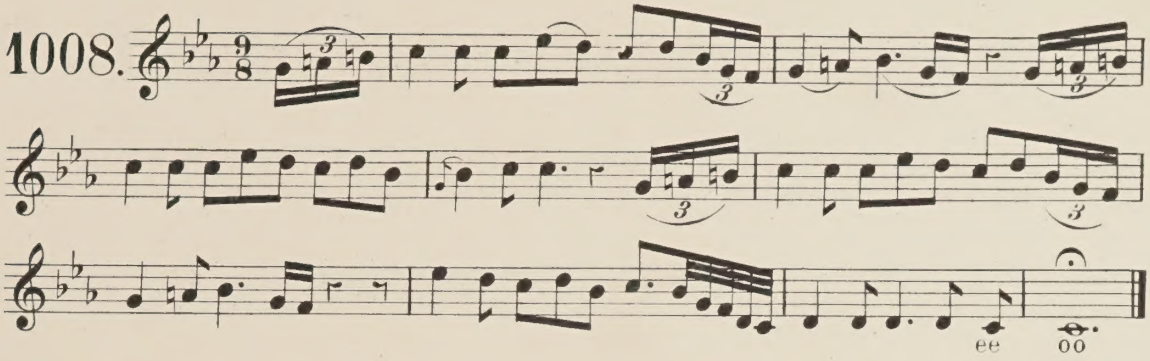
A Lullaby. From Miss Ross.

1007.



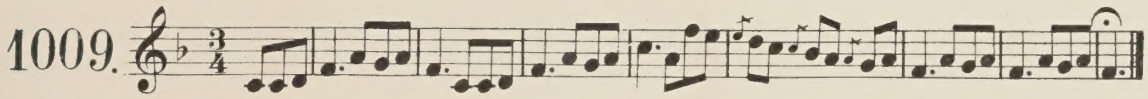
A Lullaby. Mr. Joyce from Davy Condon. Ballyorgan. Cº of Limerick.

1008.



Lullaby or Nursery song. From T. Bridgeford.

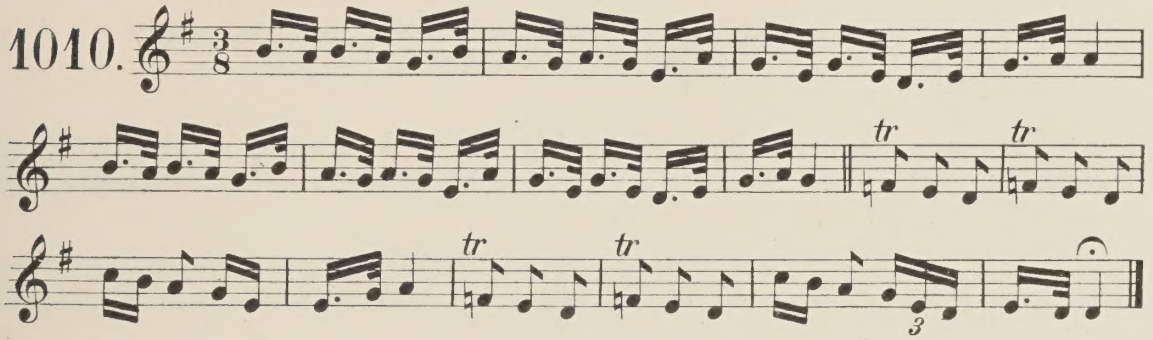
1009.



Nurse's tune or. Hushaby. From P. Coneely.

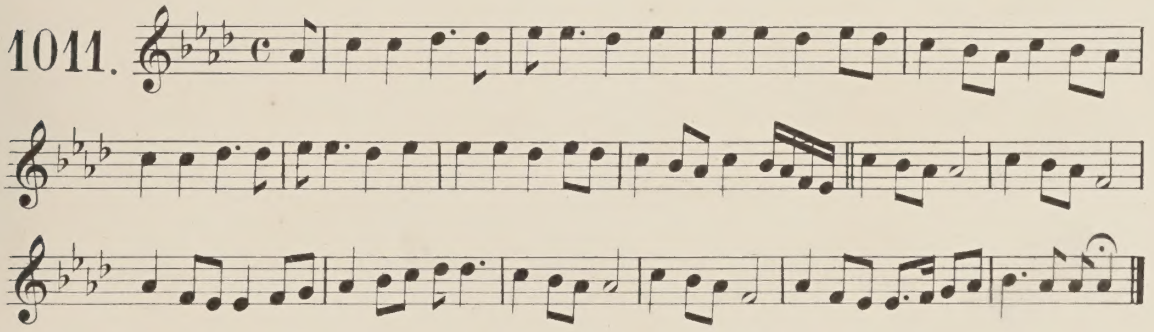
Andante.

1010.



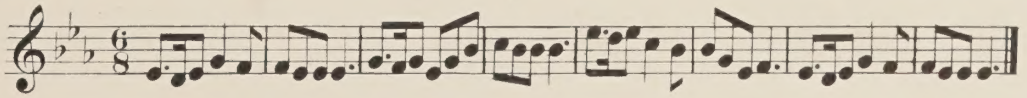
Nurse Tune. From Mr. Joyce.

1011.



Nursery song. From James O' Reilly Esq.

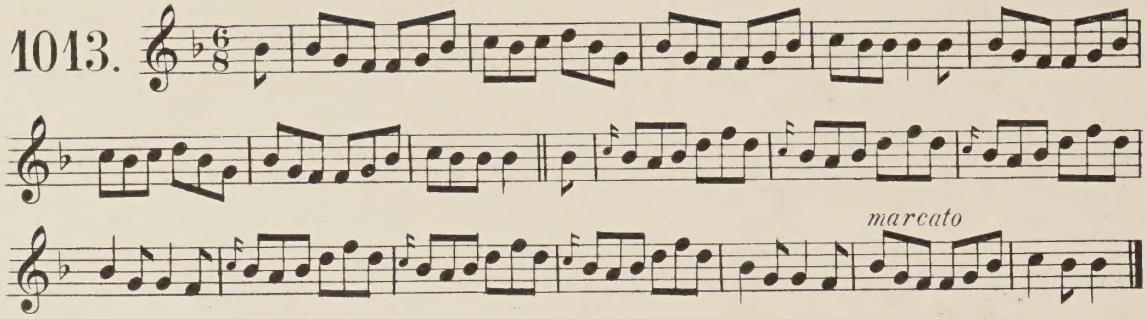
1012.



Hush a by baby on the tree top,
When the wind blows the cradle will rock,
When the bough bends the cradle will fall,
Down comes the baby, cradle and all.

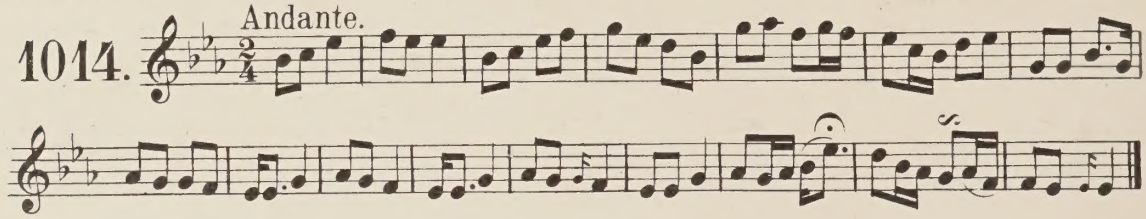
Nursery song. From Walter Sweetman Esq

1013.



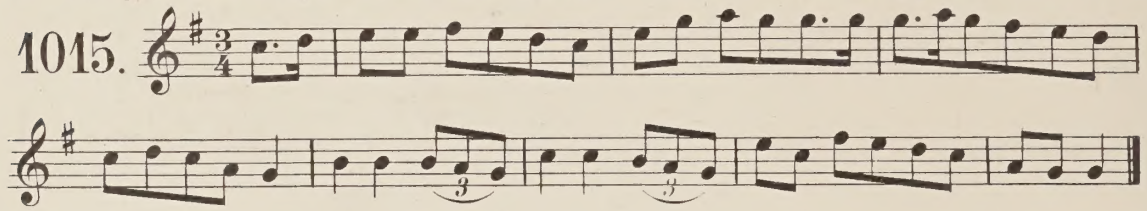
Nurse tune. From J. Mac Mahon.

1014. Andante.



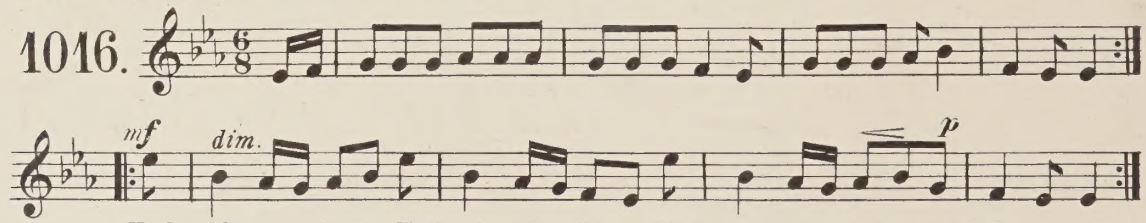
The Fairy Nurse's song – an air of the county. Farney – Co. of Monaghan.

1015.



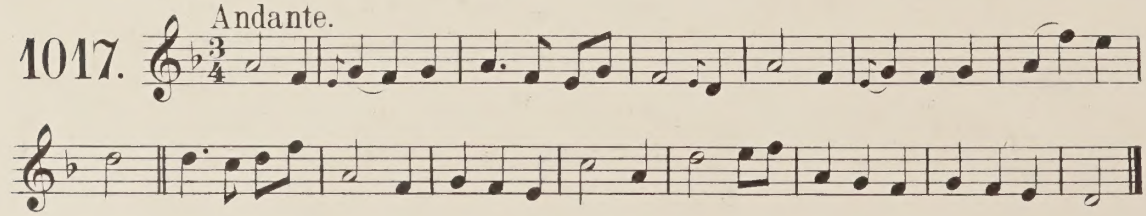
Cradle song (Hush oh my Lanna), as sung by T. Bridgeford.

1016.



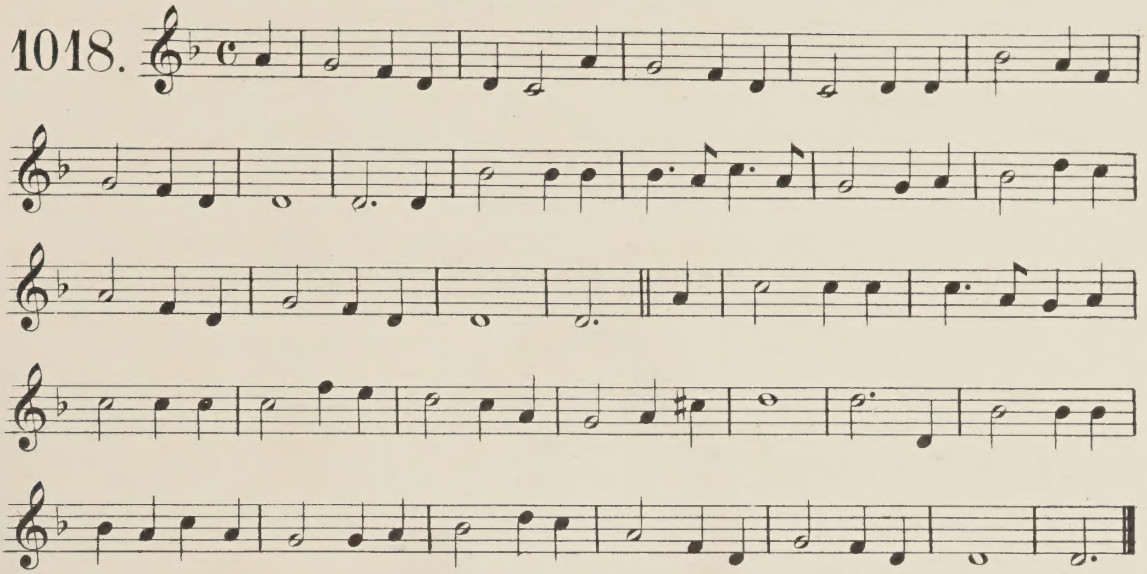
Cradle Hymn. From Mr. Southwell.

1017. Andante.



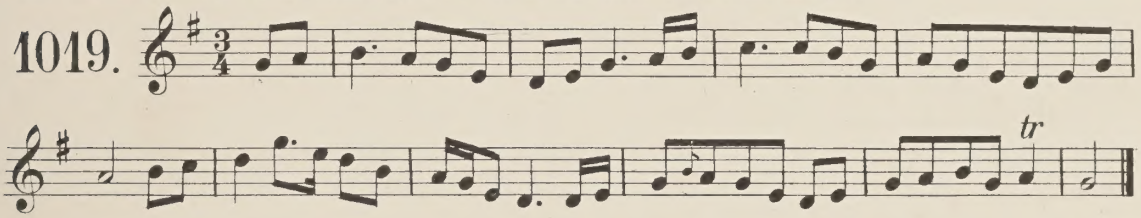
The Dirge of Ossian - as sung in the glens in Derry.

1018.



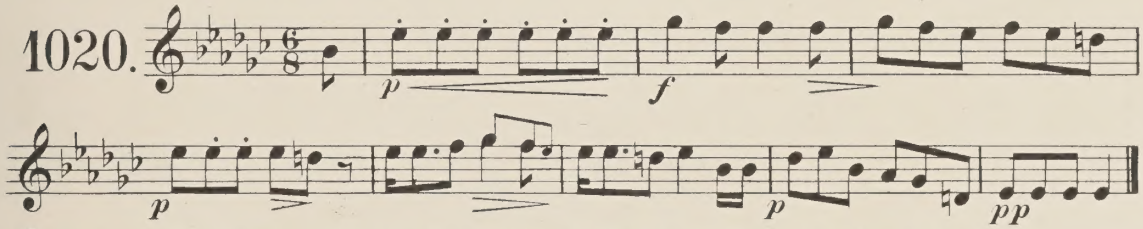
The Lamentation of Deirdre for the sons of Usnach. Set in Mayo.

1019.



Lament for Una Mac Dermot.

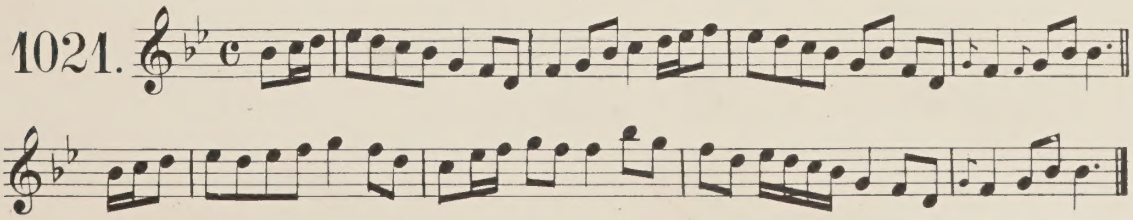
1020.



Note. This air also appears under the title "Caoine for Winifred Mc Dermot, Roscommon." Ed.

Donald Baccagh's lament. A county of Derry air.

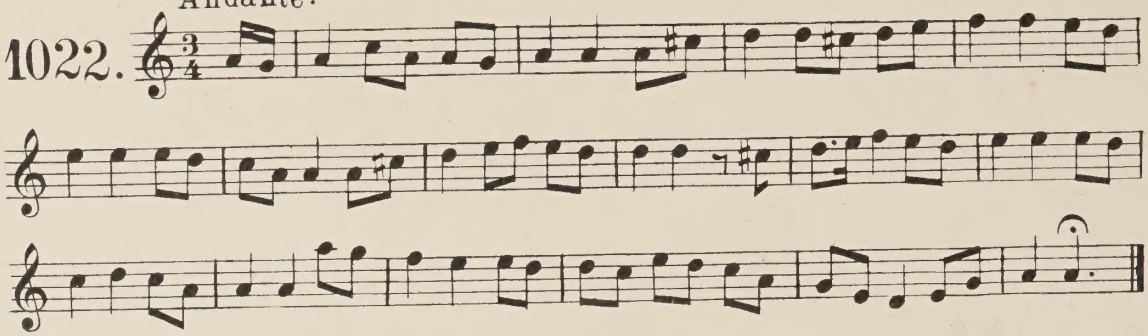
1021.



Carolan's lamentation for Charles Mac Cabe. "Parting from a companion." Forde.

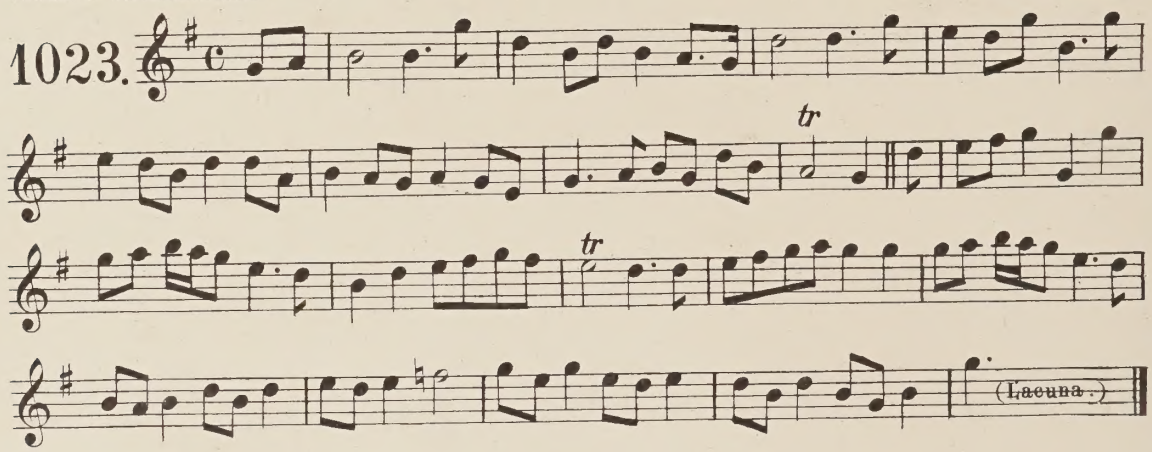
Andante.

1022.



Wood's lamentation. by Carolan.

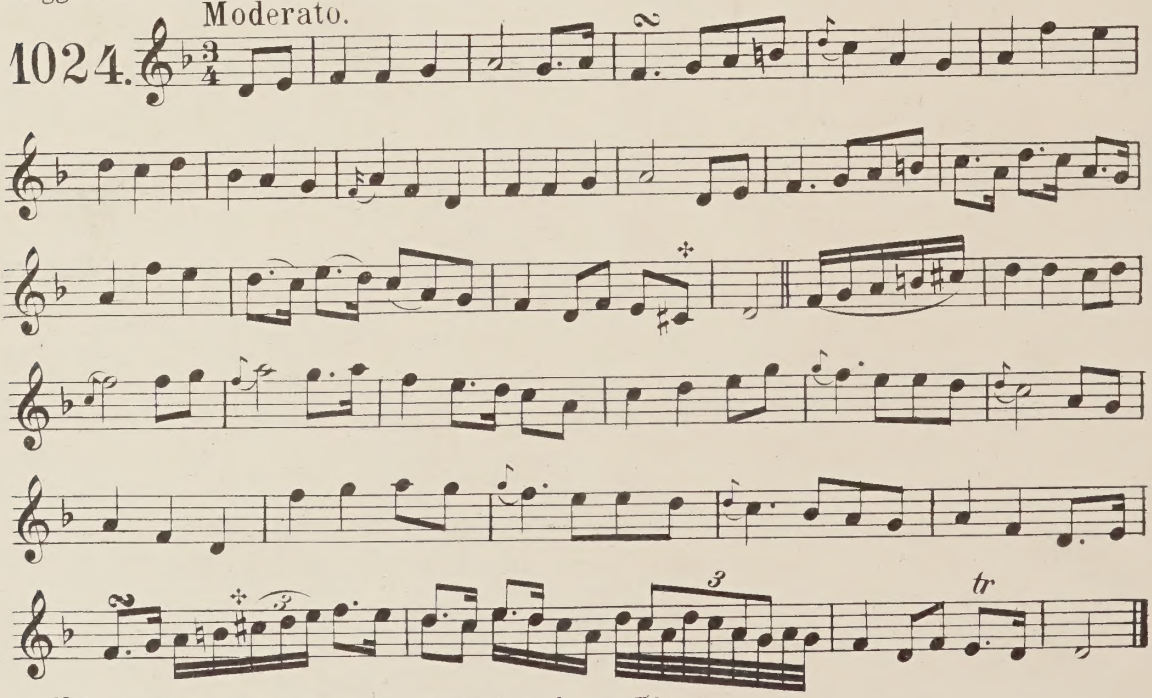
1023.



Soggarth Shamus O'Finn. A lament.

Moderato.

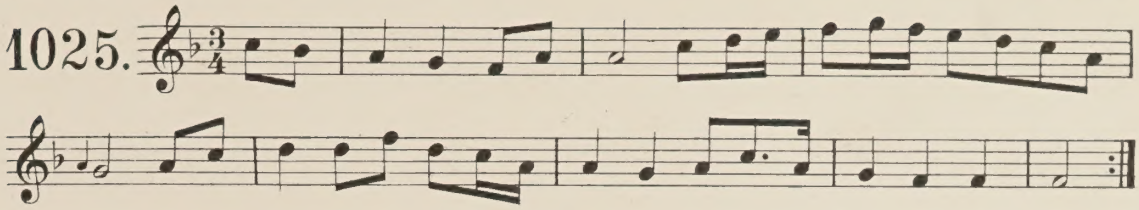
1024.



✣ *Note.* Another version has C ♮ in these two places. Ed.

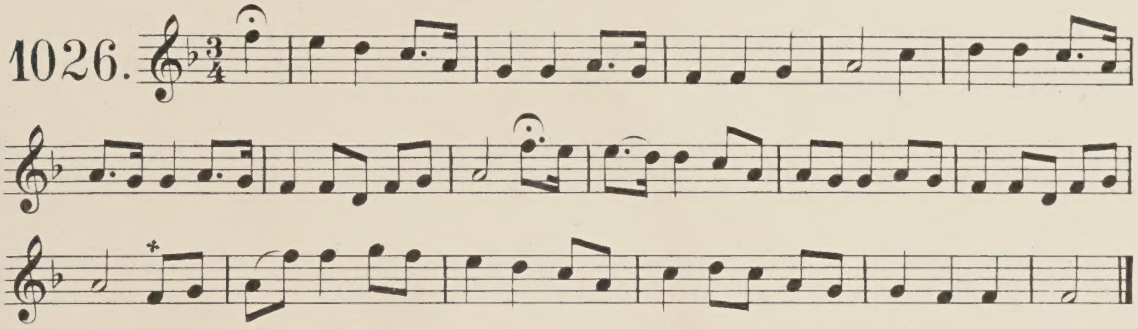
The Lamentation of Sir Richard Cantillon. Madden.

1025.



The lament of William Mc Peter the outlaw.

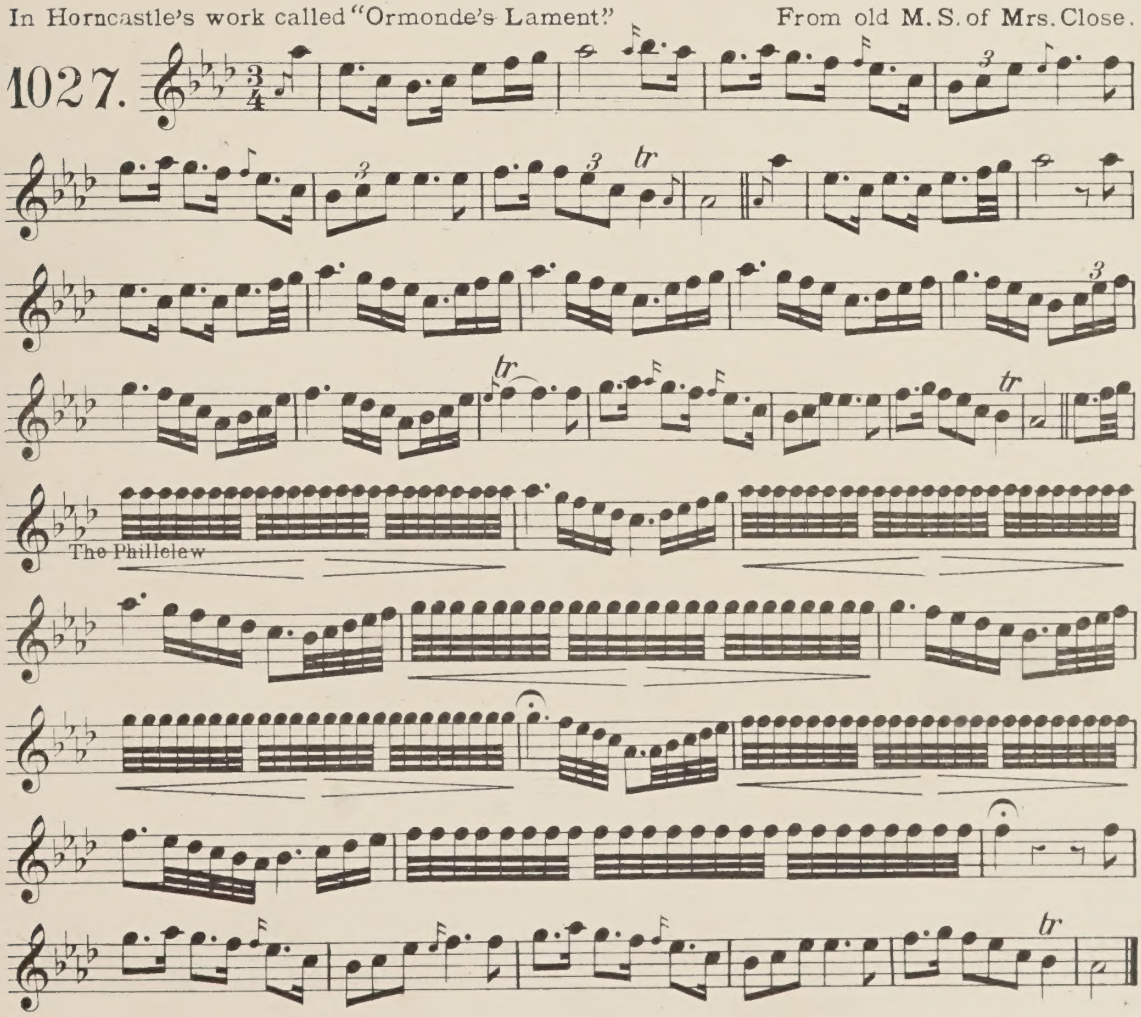
1026.



† Petrie has a pencil note here.- "Mem. To correct this phrase, which should be in 4 bars." Ed.

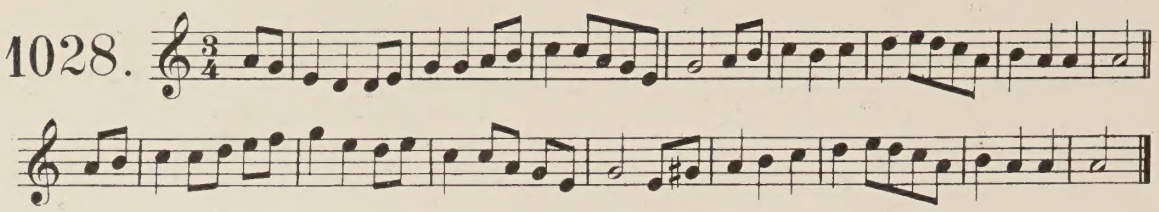
In Horncastle's work called "Ormonde's Lament." From old M.S. of Mrs. Close.

1027.



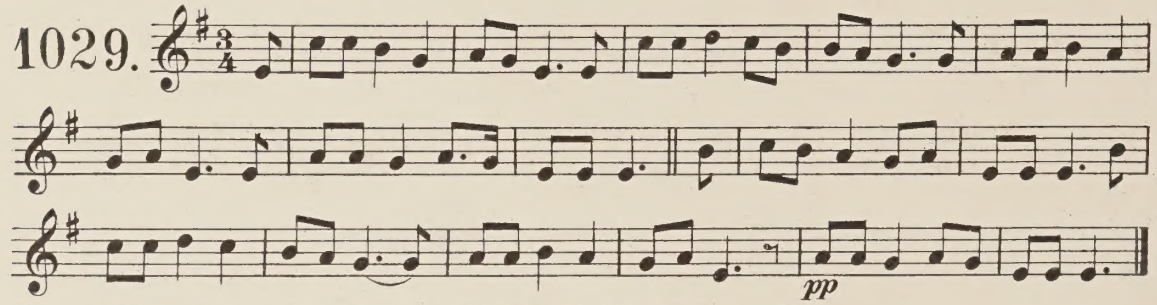
The Hare's lament.

1028.



The Lament as sung in the Bennada glens. Co of Londonderry.

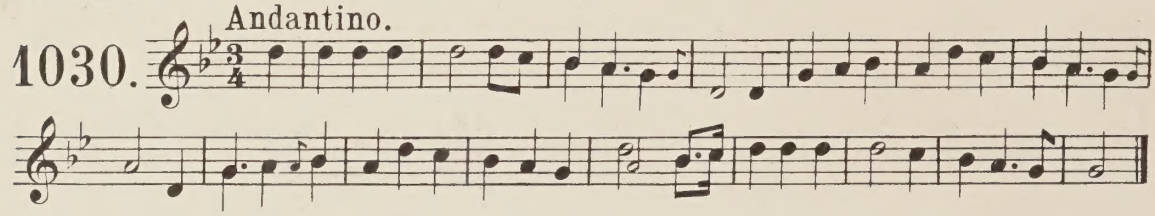
1029.



Note. The M.S. also has pencil bar lines beginning after the third quaver Ed.

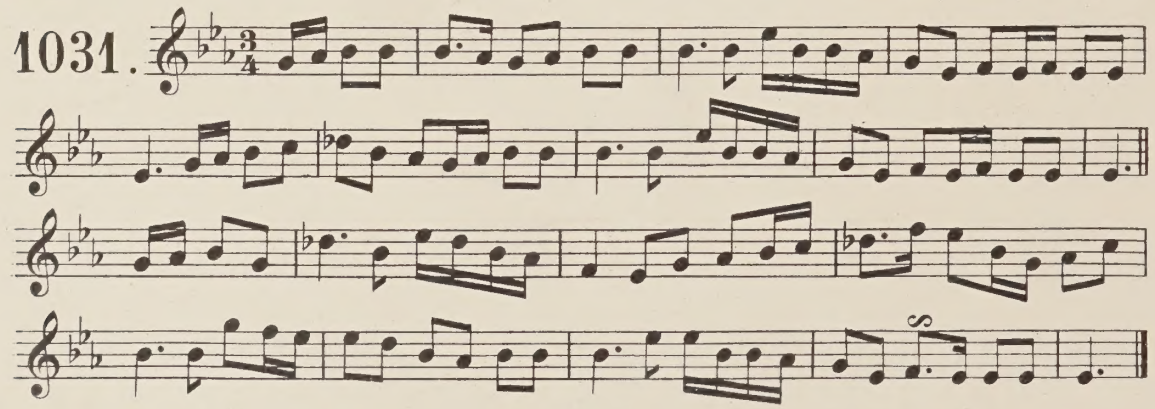
A lament.

1030. Andantino.



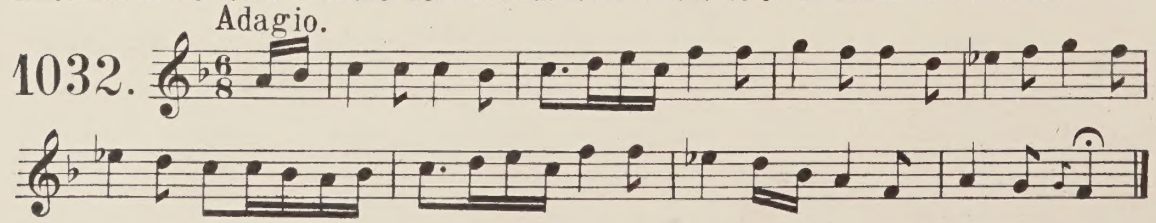
Keen. from Mary Madden.

1031.



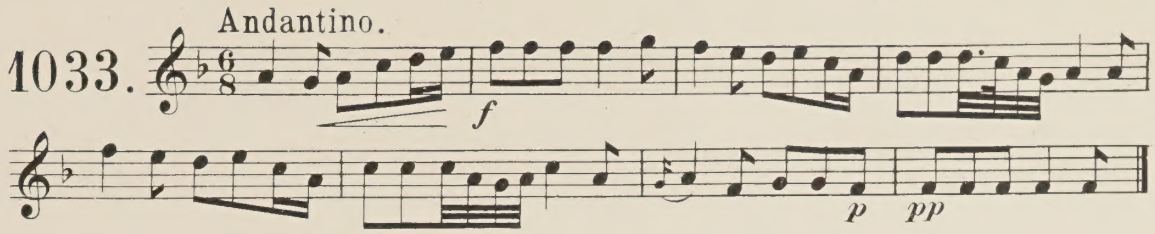
Ancient Caoine. "Said to be the most ancient in the Provinces of Leinster and Munster."

1032. Adagio.



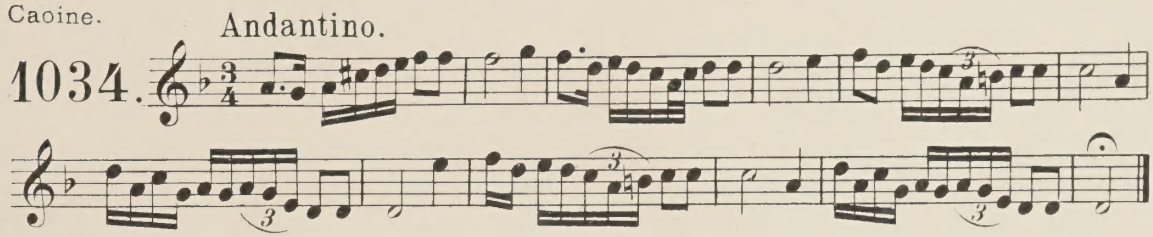
A Caoine. Mr Joyce, from D. Condon.

1033. Andantino.



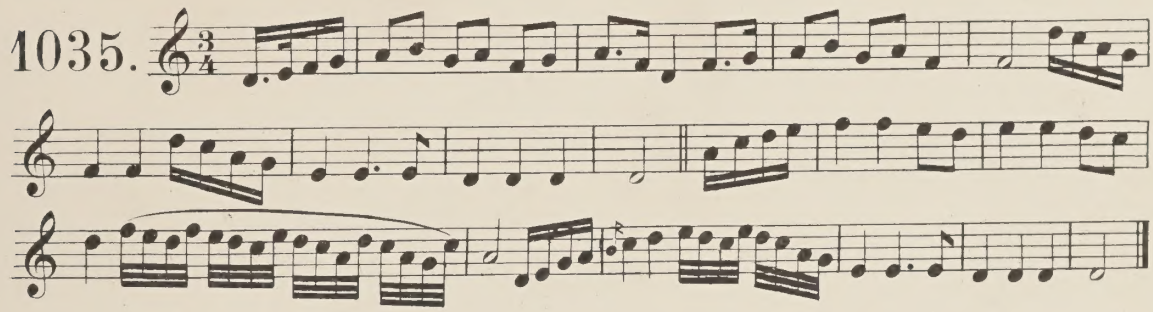
Caoine.

1034. Andantino.



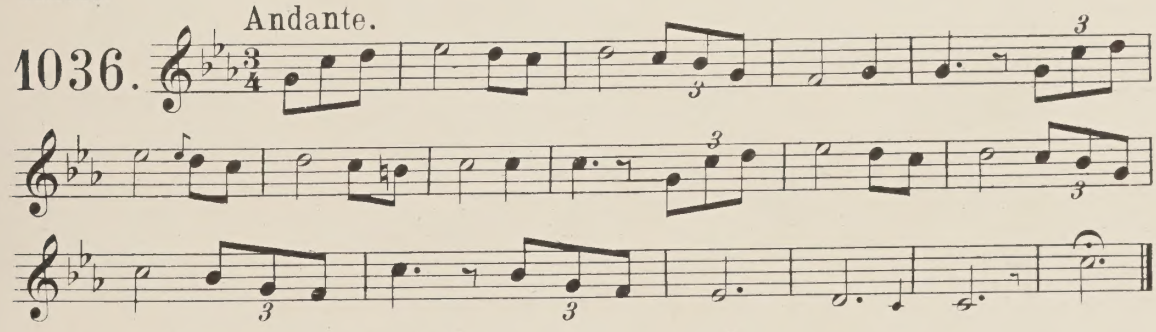
Caoine.

1035.



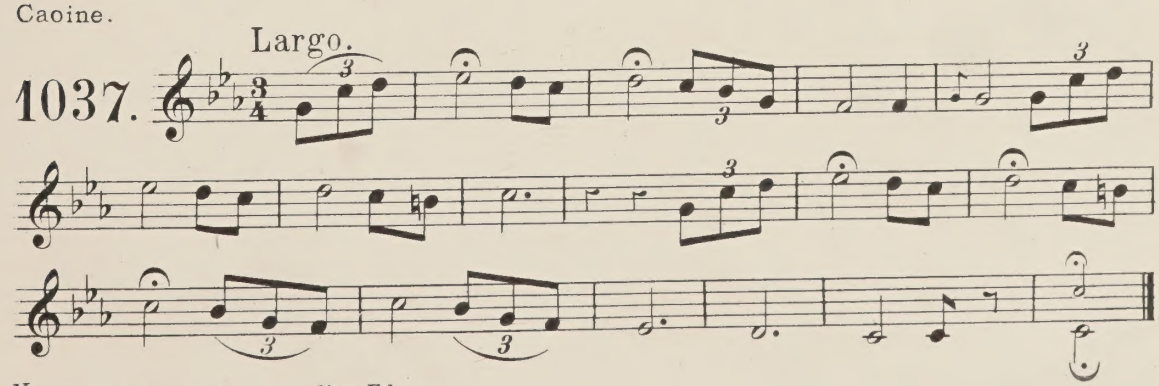
Caoine.

1036. Andante.



Caoine.

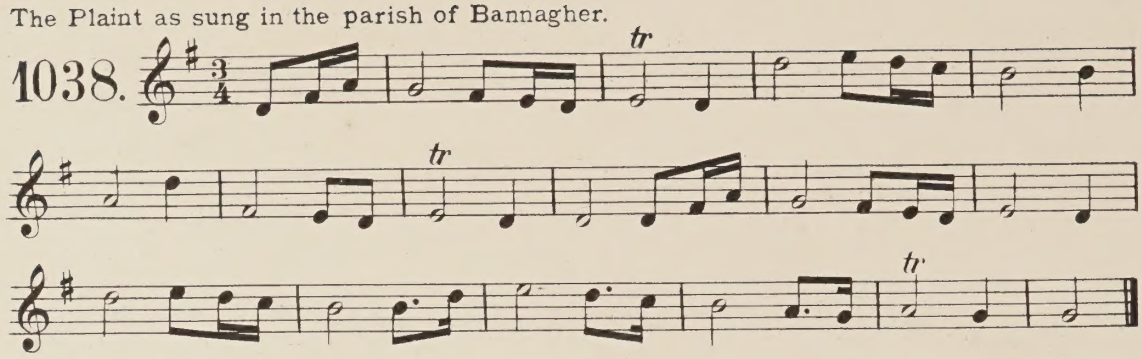
1037. Largo.



Note. A variant of the preceding. Ed.

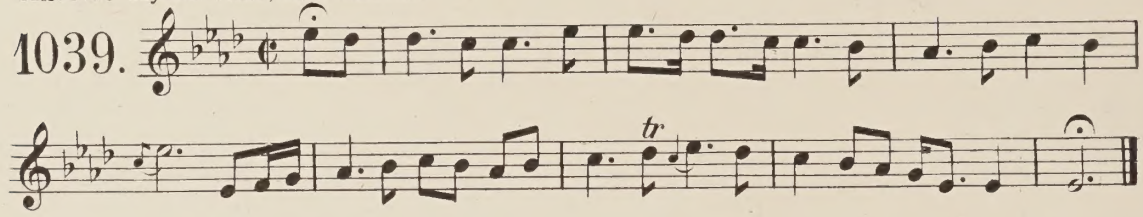
The Plaint as sung in the parish of Bannagher.

1038.



Ancient Hymn tune, and Caoine.

1039.

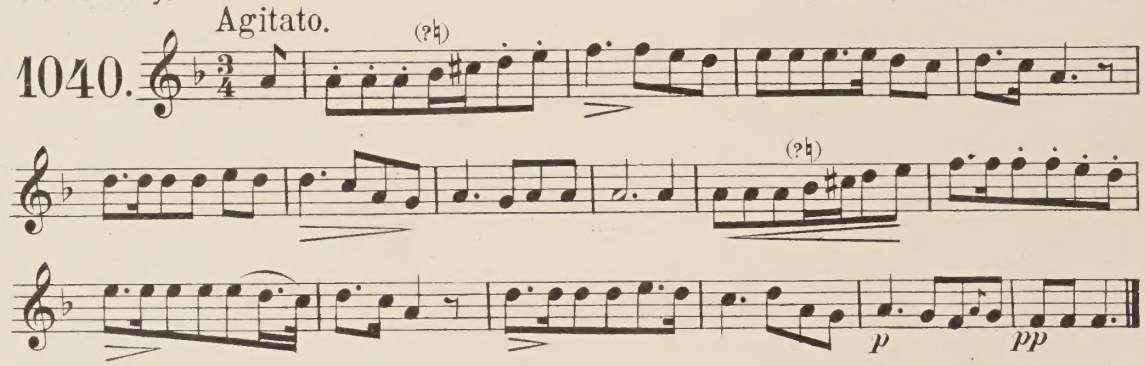


Funeral cry.

Galway. August 28th 1840.

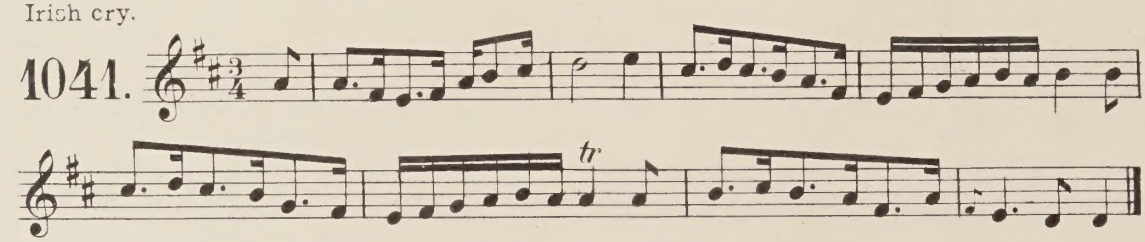
Agitato.

1040.



Irish cry.

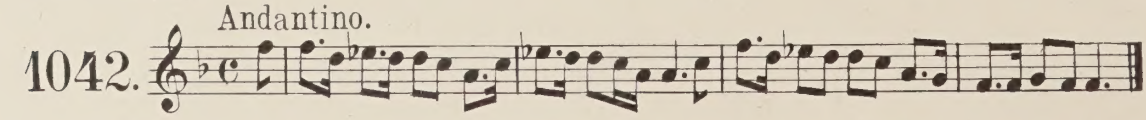
1041.



Ancient Hymn.

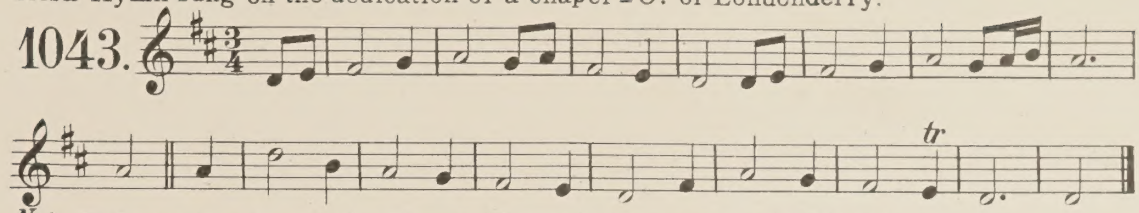
Andantino.

1042.



Irish Hymn sung on the dedication of a chapel – Cº of Londonderry.

1043.

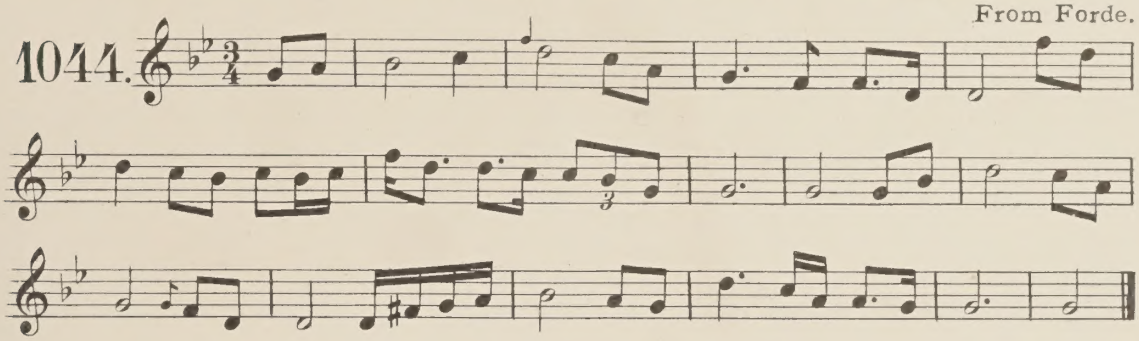


Note. Cf the opening phrase in the minor of "Soggarth Shamus O' Finn" Nº1024 Ed.

Ancient Hymn tune sung in country chapels. (An attempt to put it into rhythm.)

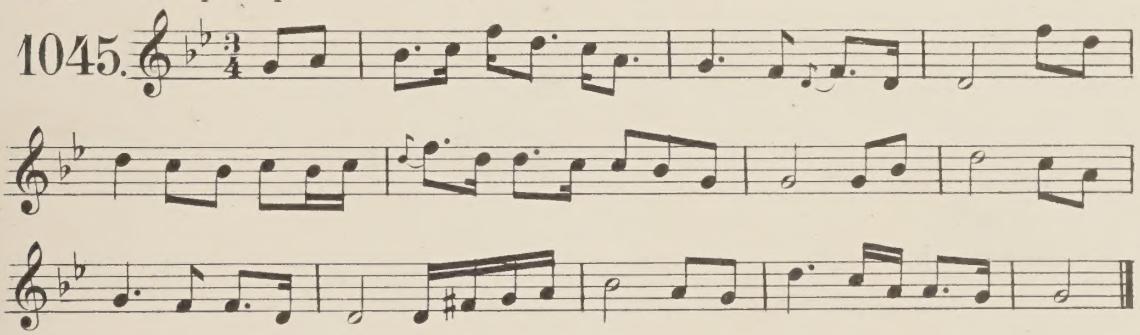
From Forde.

1044.



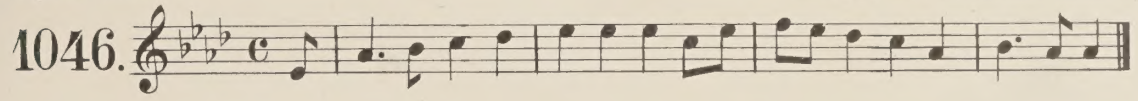
Another attempt to phrase this air.

1045.



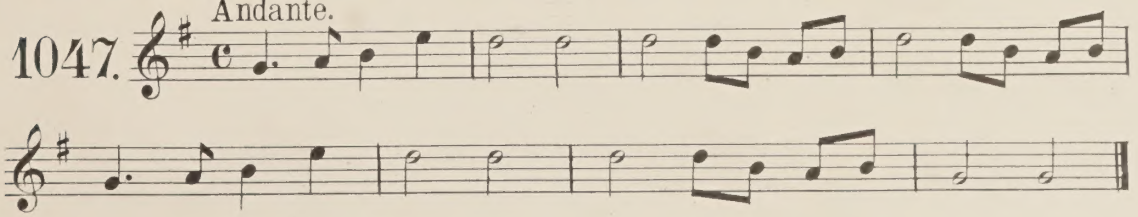
Hymn tune. Mr. Joyce, from his father.

1046.



Chant, or Hymn tune. Cº Donegal from Revd. James Mease, Freshford.

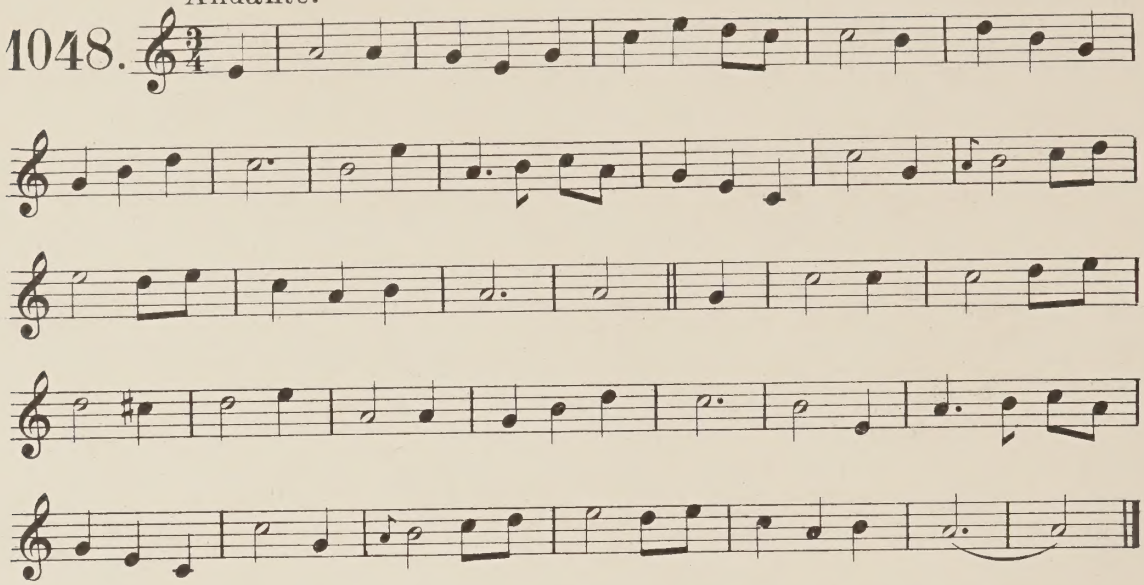
1047. Andante.



The Hymn of St. Bernard. Jesu dulcis memoria. From Mr Southwell

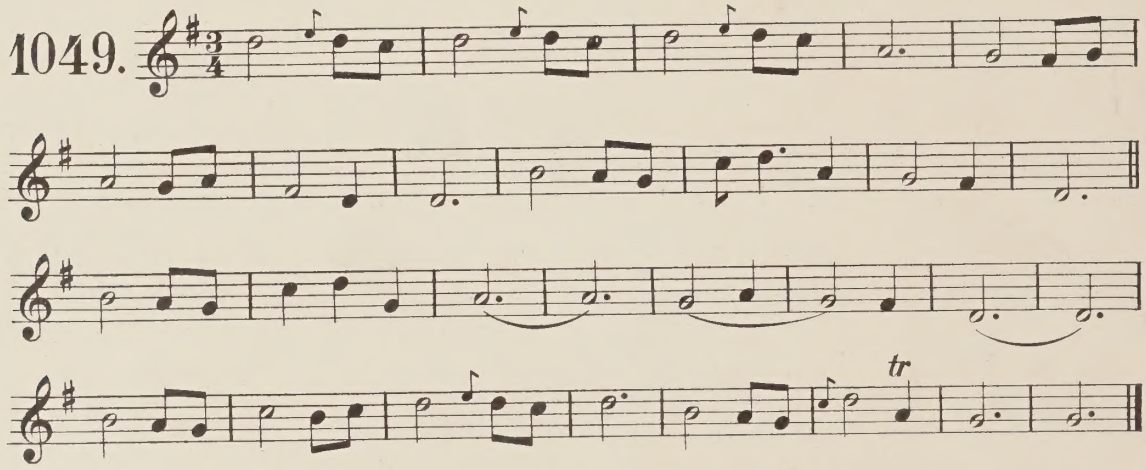
Andante.

1048.



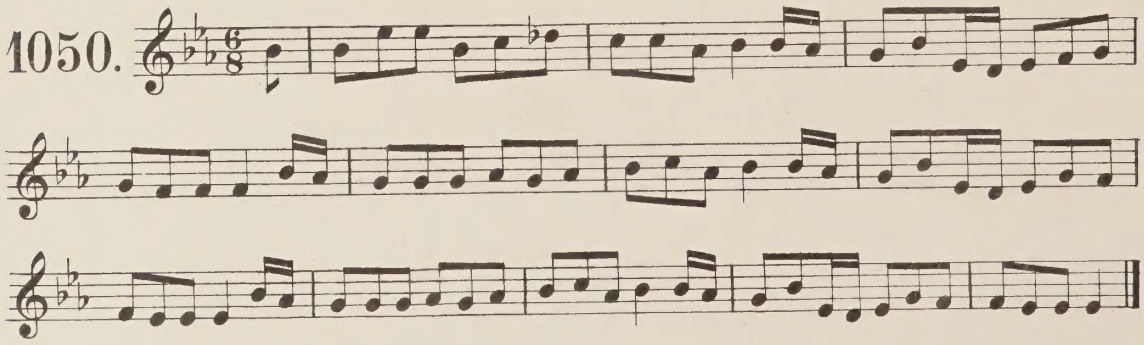
Dies Irae – or Day of Wrath – as sung in the Co of Londonderry.

1049.



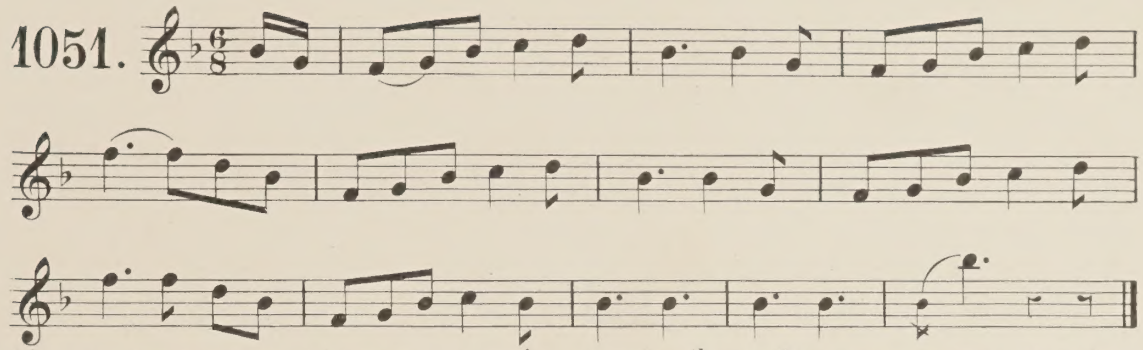
Christmas Carol or Hymn,–as sung in the county of Galway. From Mrs Close.

1050.



Plough whistle.

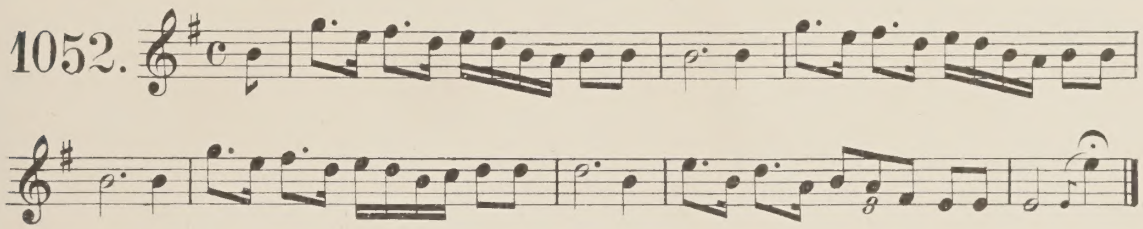
1051.



Note. The two B's in the 6th bar and the 5 B's in the 10th, 11th, and 12th bars are slurred in Petrie's "Ancient Music of Ireland." Ed.

Ploughman's Whistle. T. Mac Mahon.

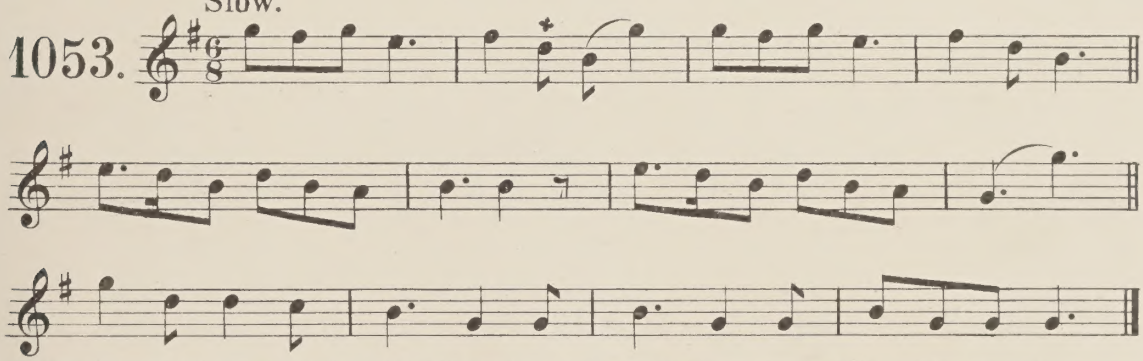
1052.



Plough song or whistle of the county of Kilkenny.* From James Fogarty.

Slow.

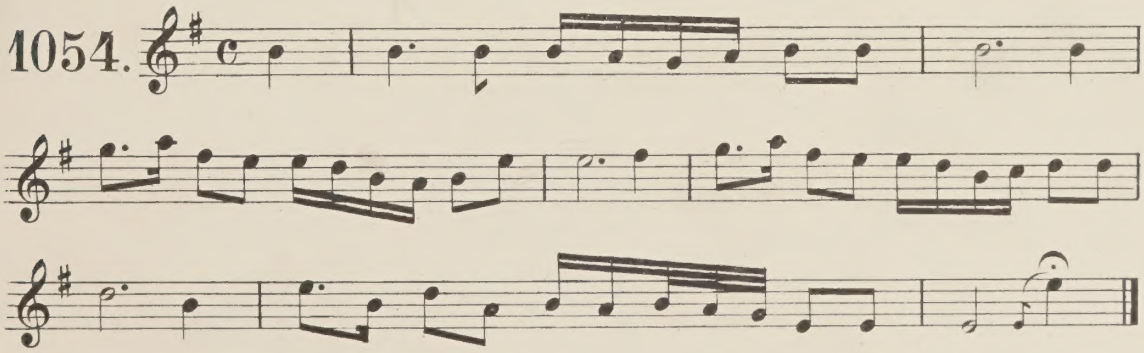
1053.



*Note. Petrie's M. S. has no ♯ to this D, but in "Ancient Music of Ireland" he adds one. Ed.

Ploughman's Whistle. T. Mac Mahon.

1054.

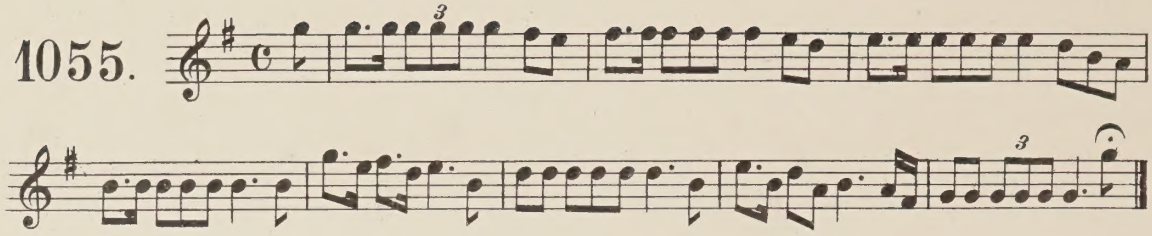


The Petrie Collection of Irish Music.

PART III.

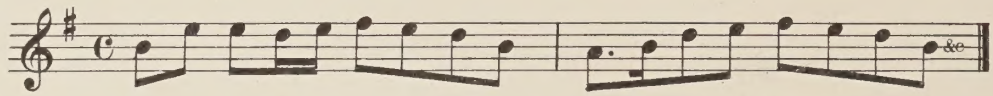
Plough song. From Mac Mahon.

1055.



Welcome home Prince Charley.

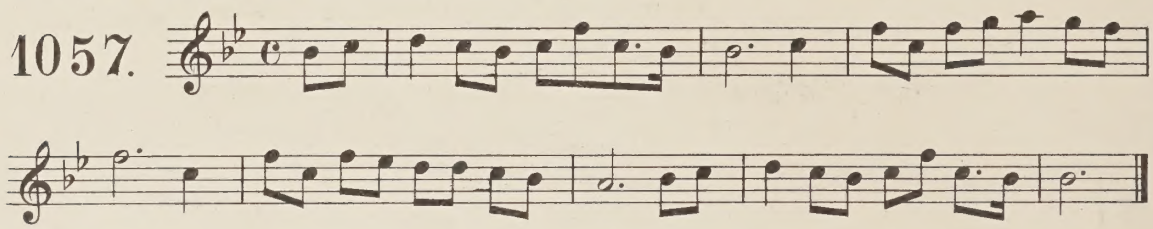
1056.



* *Note.* The above fragment occurs, written in pencil, without clef or signature in Petrie's manuscript He adds the following note: - Where were you all day, - another so called Scots air, - is the Irish Sean a cacan or John of the quill" See "Where were you all the day, my own pretty boy." Nº 330 Ed.

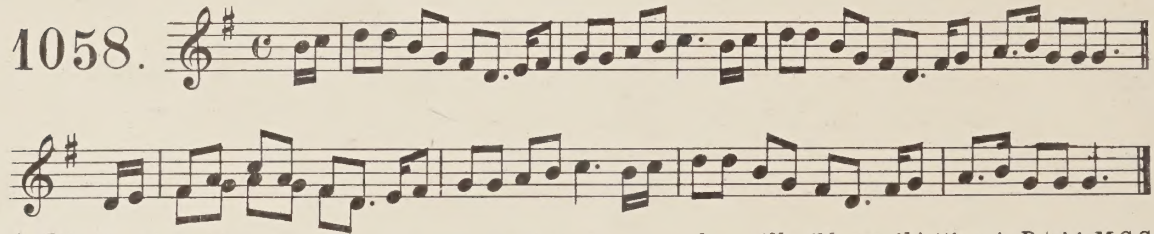
When she answered me her voice was low.

1057.



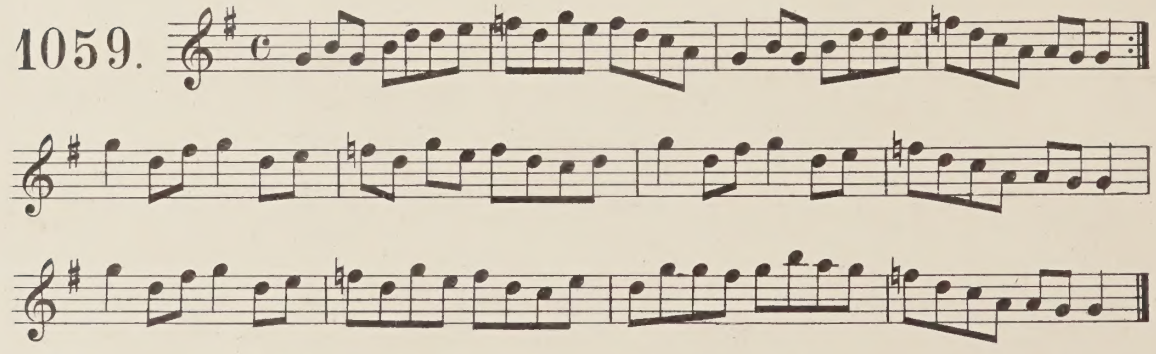
* *Note.* See the more usual form of this tune in three-bar phrase, Nº 251 and 613 Ed.

1058.



* *Note.* The above tune is without name and is made up from two almost illegible pencil jottings in Petrie's M S S. Ed.

1059.

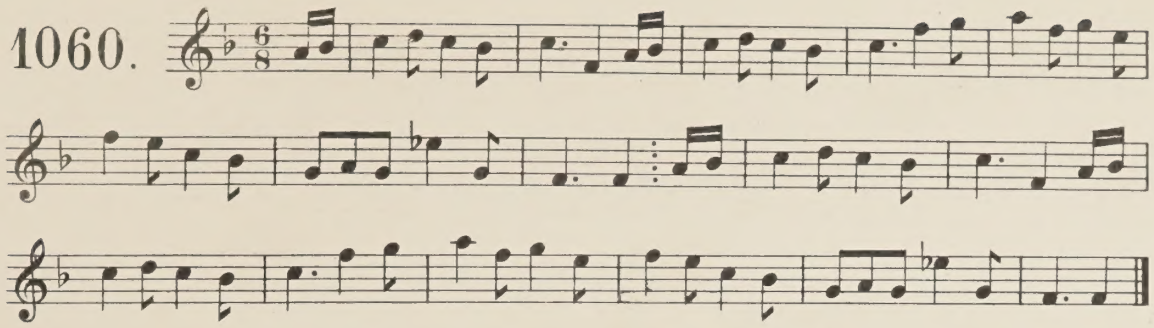


* *Note.* Compare with Nº 898 and 899. Ed.

Copyright 1905 by Boosey & Cº

Set in the county of Derry.

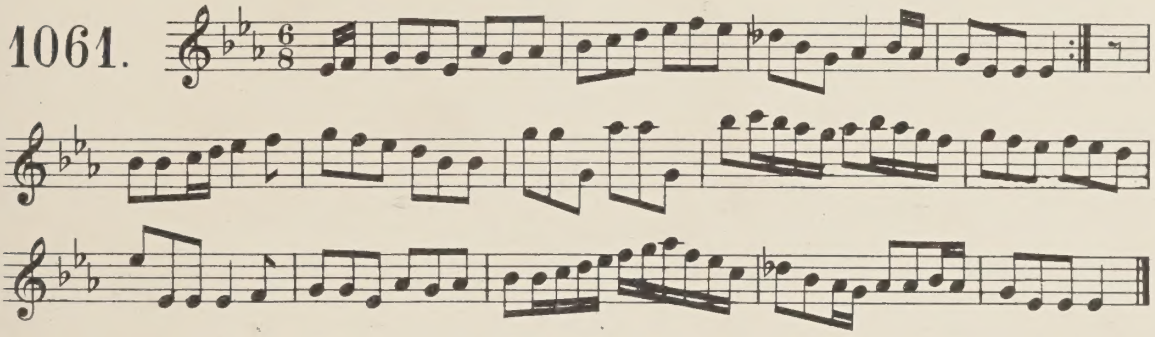
1060.



Ceañ dub' dílir.

Set in county of Londonderry.

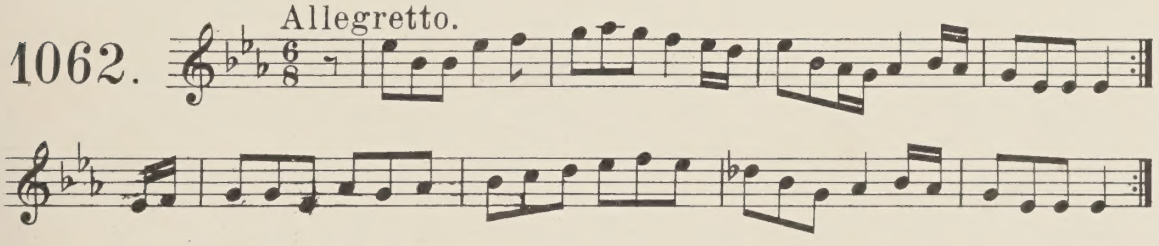
1061.



Ceañ dub' dílir.

Set in the county of Derry.

1062.

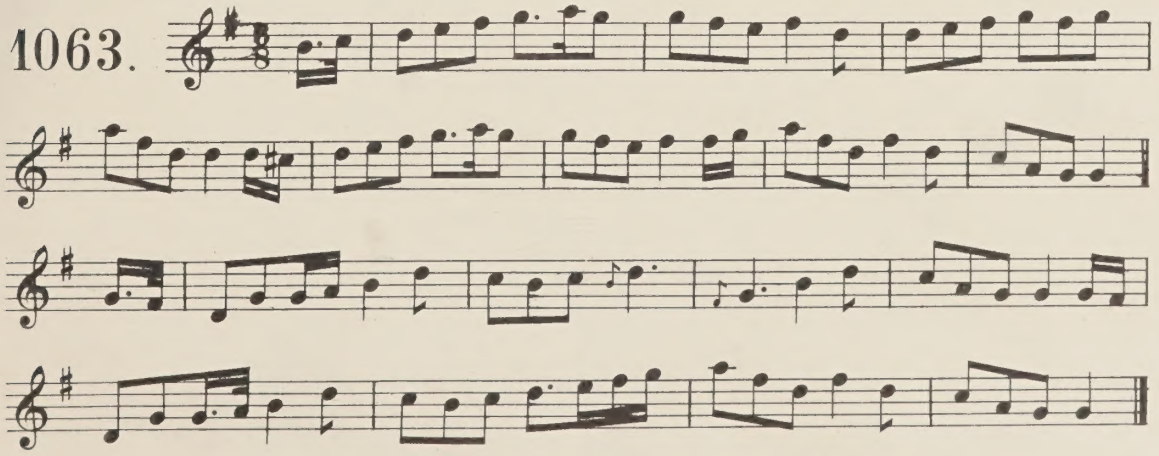


bímíd az ól'r az.pózad na mban.

Let's be drinking.

From Father Walsh.

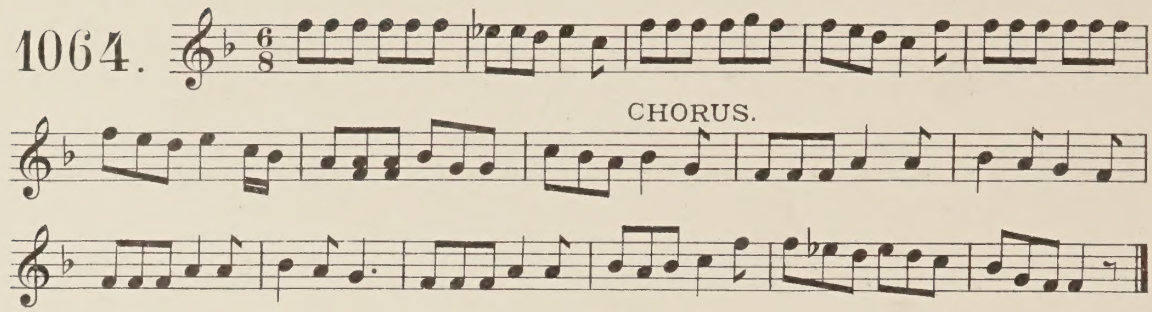
1063.



Bímíd az ól 'ra pózad na mban.

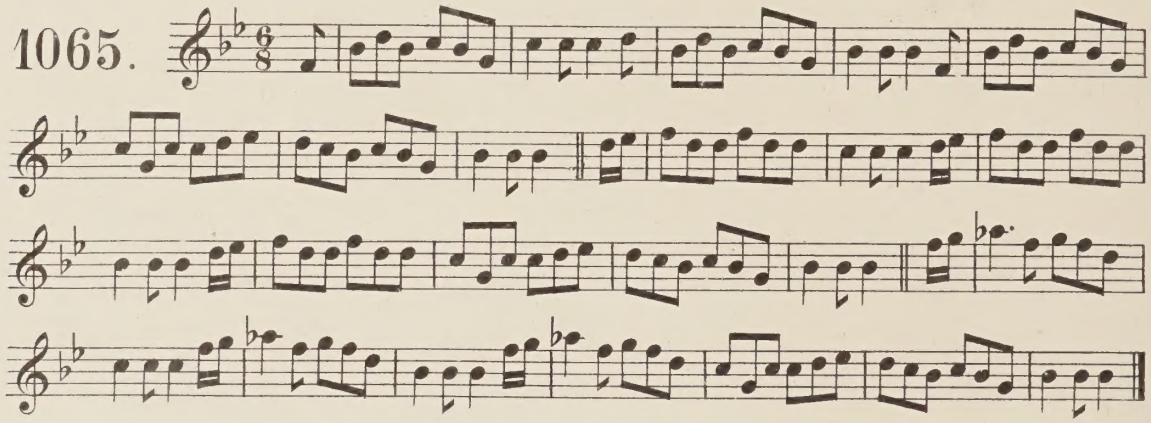
From T. Mac Mahon.

1064.



"Ꝑríeꝛt", a m̓oꝛnín!

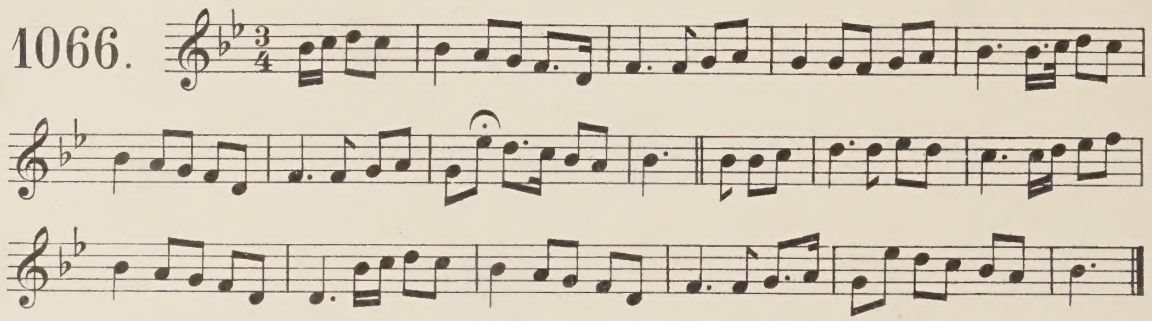
1065.



Ceólta Cꝛuit.

The melody of the Harp.

1066.

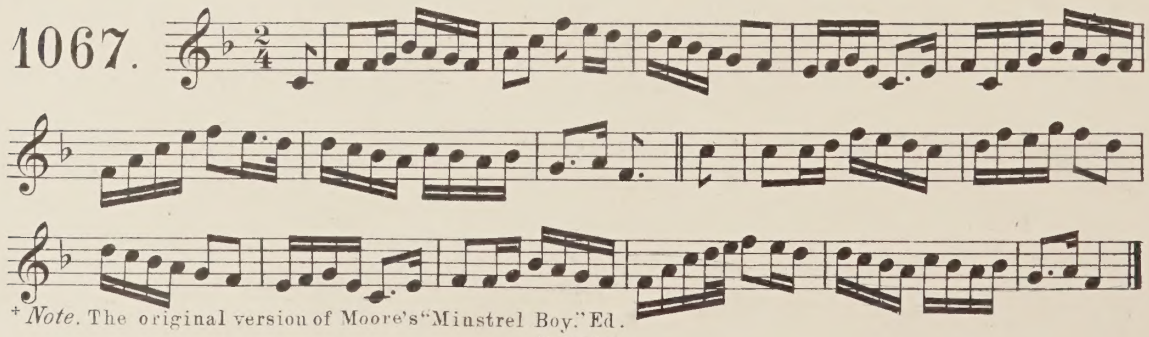


Ꝺóiꝛín.

Moreen.

From O' Neill's collection A. D. 1787.

1067.

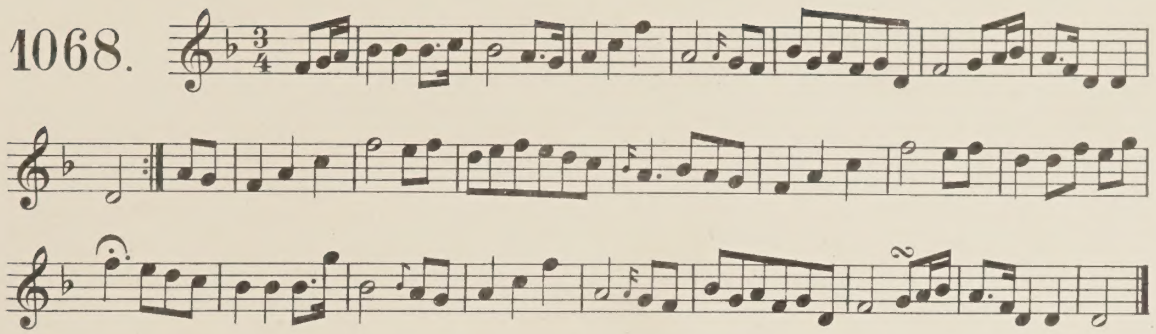


+ *Note.* The original version of Moore's "Minstrel Boy." Ed.

Hóirín bán.

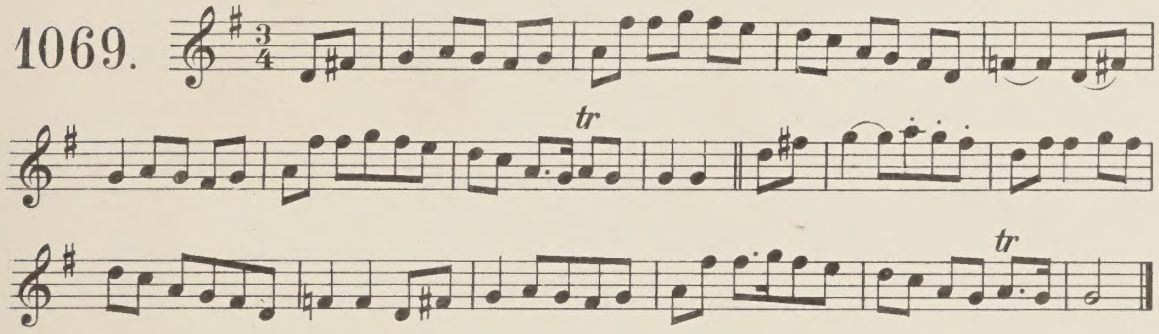
From Mrs. Close.

1068.



Móirín na trí bainne, nó ab̓rán ní Raiʒallaiʒ.

1069.

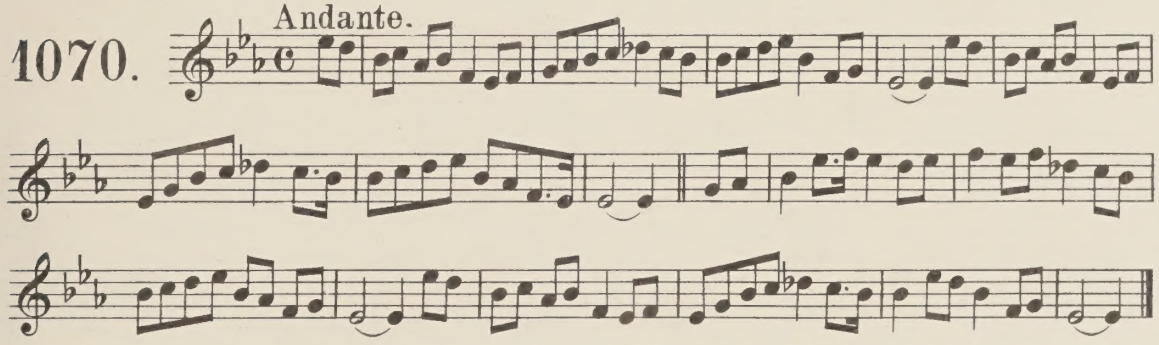


An ráb̓uire raoir.

The strolling mason.

From Mary Madden.

1070.

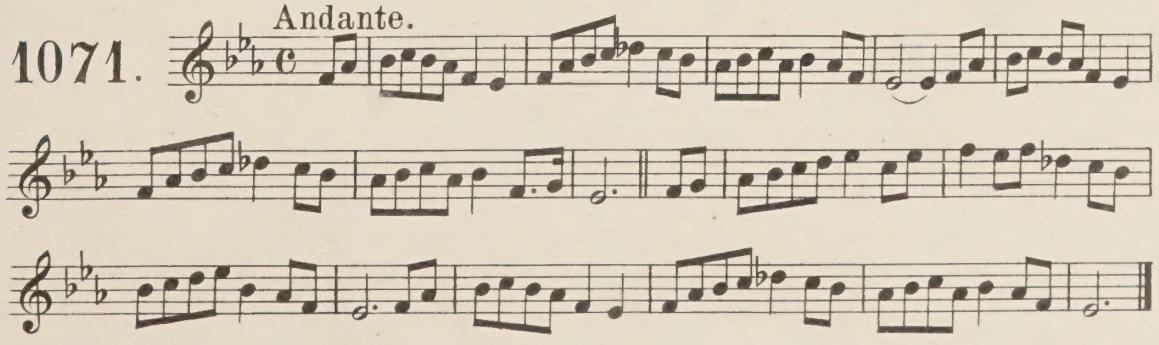


An ráb̓uire raor.

A second set of the above air.

From Frank Keane.

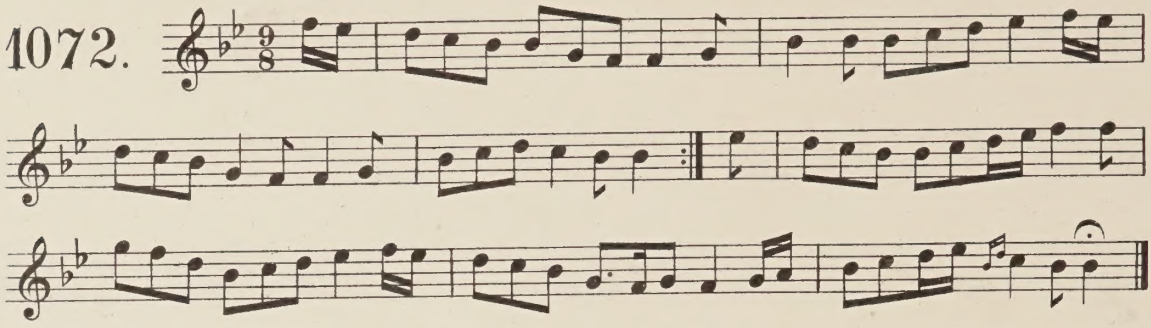
1071.



l Miltown a čúala mé an ceól.

In Miltown I heard the music. Set from Margaret Hickey.

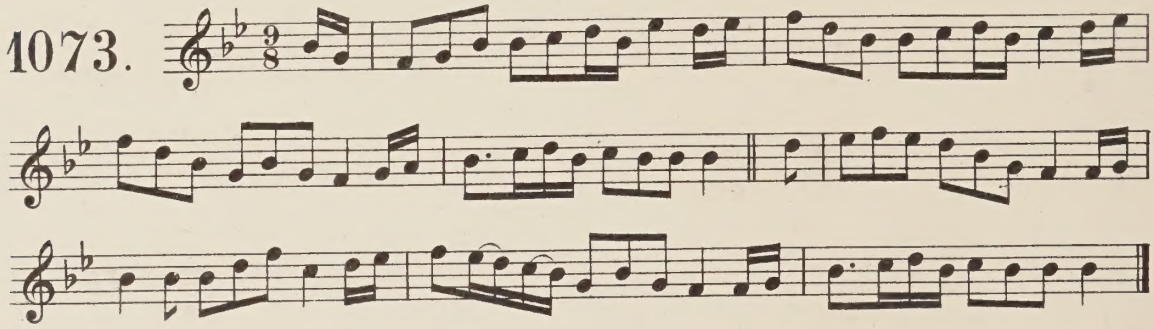
1072.



l Milltown a čuala mé an ceól.

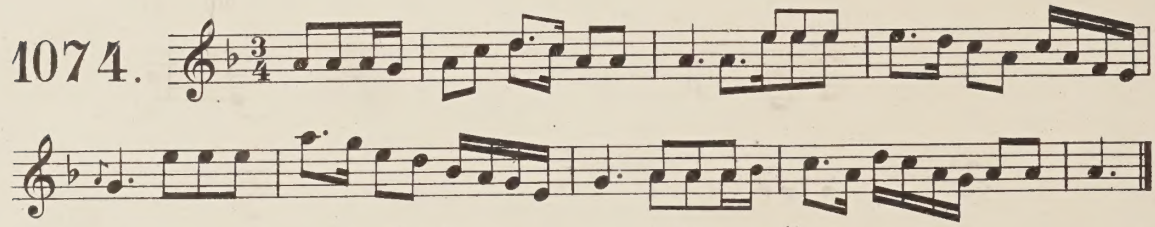
2nd setting of preceding. Set from Bridget Monahan.

1073.



bpíġid inġen Šuiḃne báin.

1074.

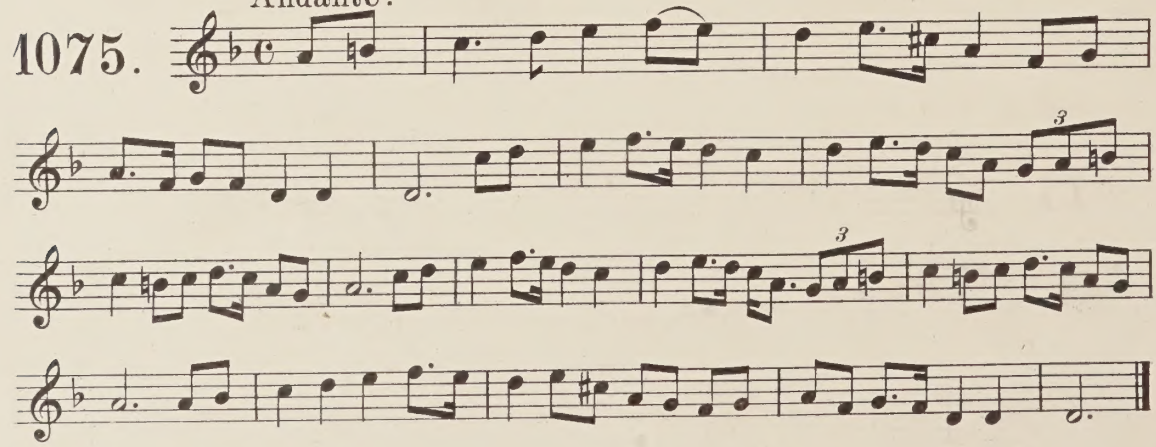


Maiġdean aġ rġaṙaḋ lé na ġṙáḋ.

The Maiden's lament for her lover's departure. Skull. P. Mc Dowell.

Andante.

1075.

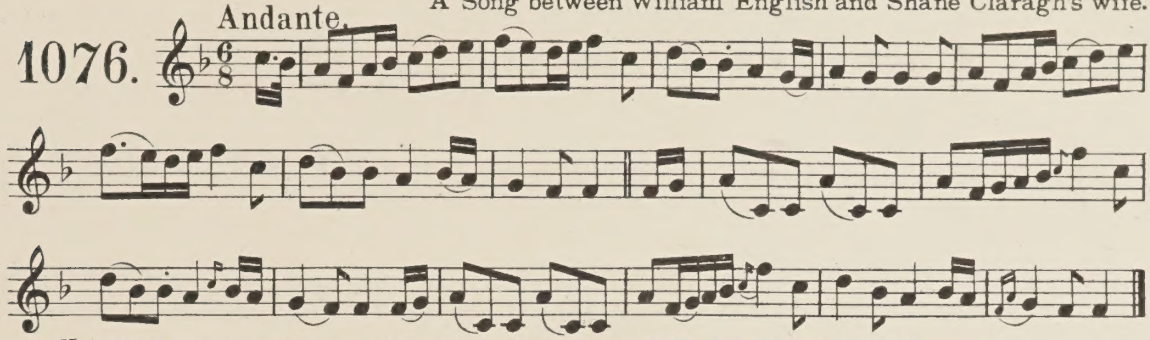


Aip maidin i ndé.

Yesterday morning, and I about to sleep. Set from T. Mac Mahon 1857.

A Song ✣ between William English and Shane Claragh's wife.

1076. Andante.

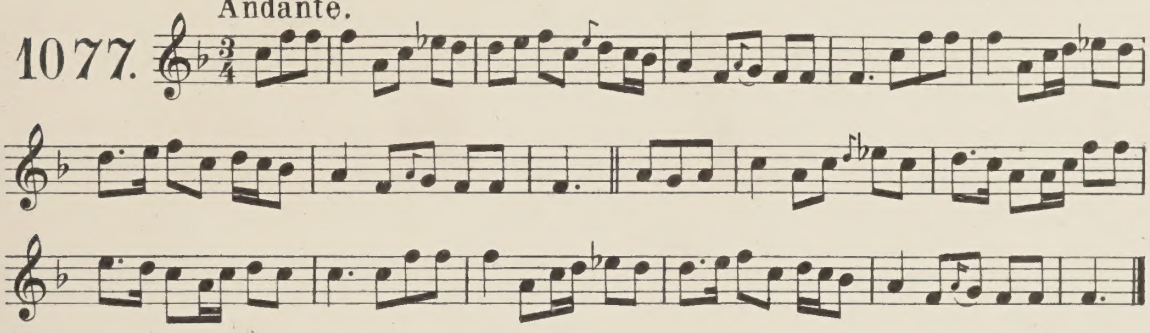


✣ *Note.* This word is uncertain. The binder of the Petrie MSS. has cut it in two Ed.

Do cailín doñ dear a'r mire as ól.

Mr Joyce from Davy Condon.

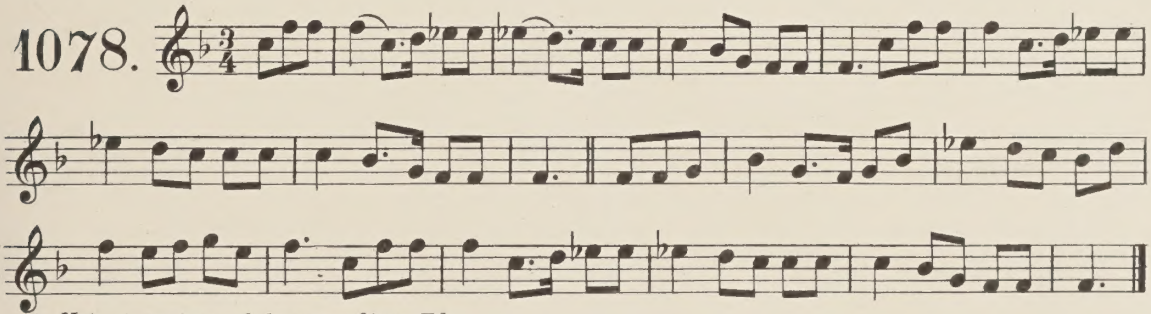
1077. Andante.



Do fiúbal me éire ón tsúan go céile.

From T. Mac Mahon.

1078.

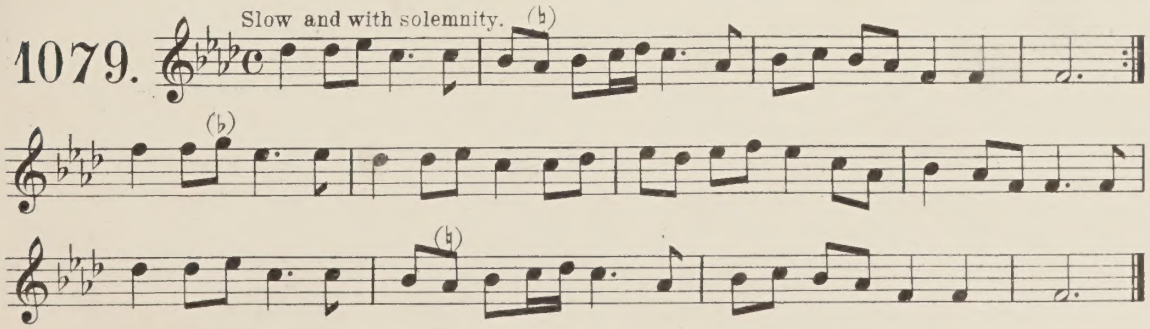


✣ *Note.* A variant of the preceding. Ed.

Uair bes poiṁ an lá.

From O' Neill's collection.

1079. Slow and with solemnity.

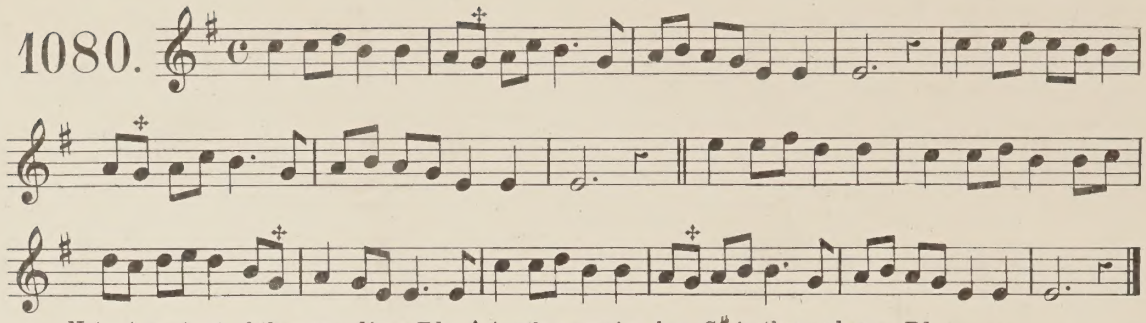


✣ *Note.* The accidentals in brackets are supplied from another version of this Tune. Ed.

Úair b̆ęz roim̆ an lá.

A little hour before day.

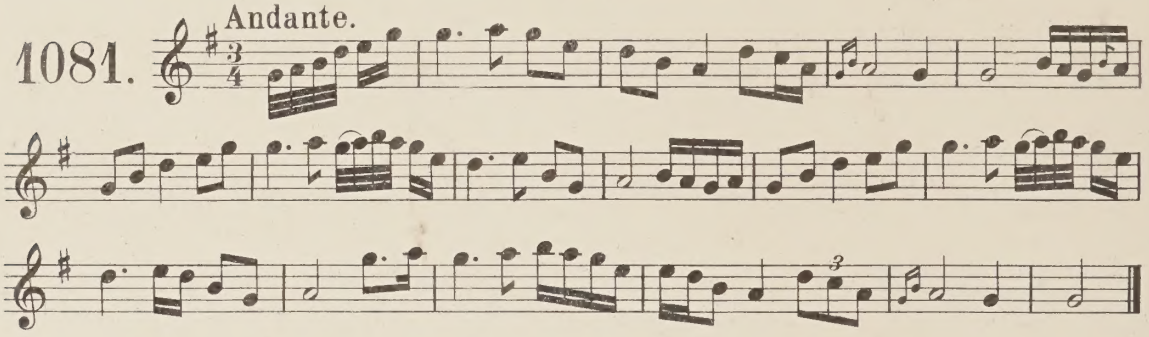
1080.



Note. A variant of the preceding. Ed. ✣ Another version has G♯ in these places. Ed.

baimir Šeáin.

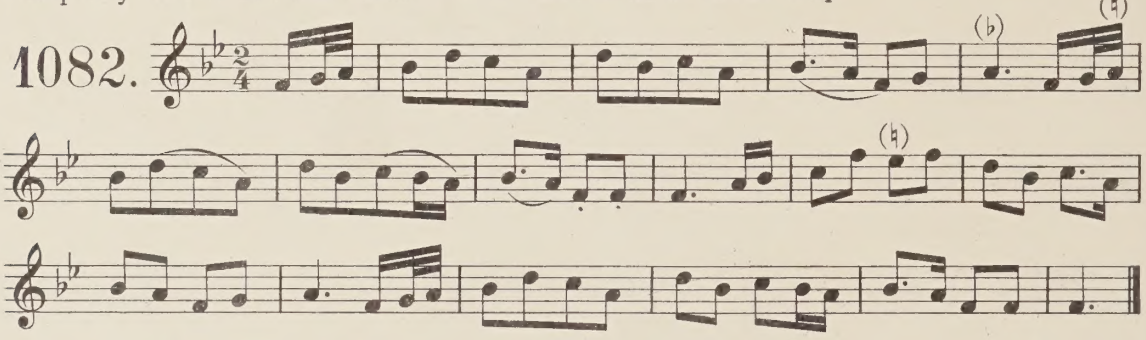
1081. Andante.



Raca breáż mo čiñ.

The pretty hair comb. From Skull. Co. of Cork. P. Mac Dowell Esq.

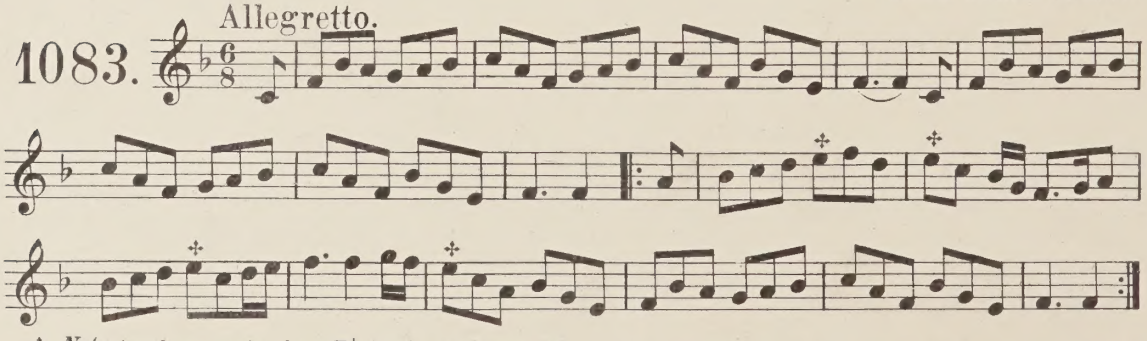
1082.



Marę́d níż Ďubartad.

From Frank Keane.

1083. Allegretto.

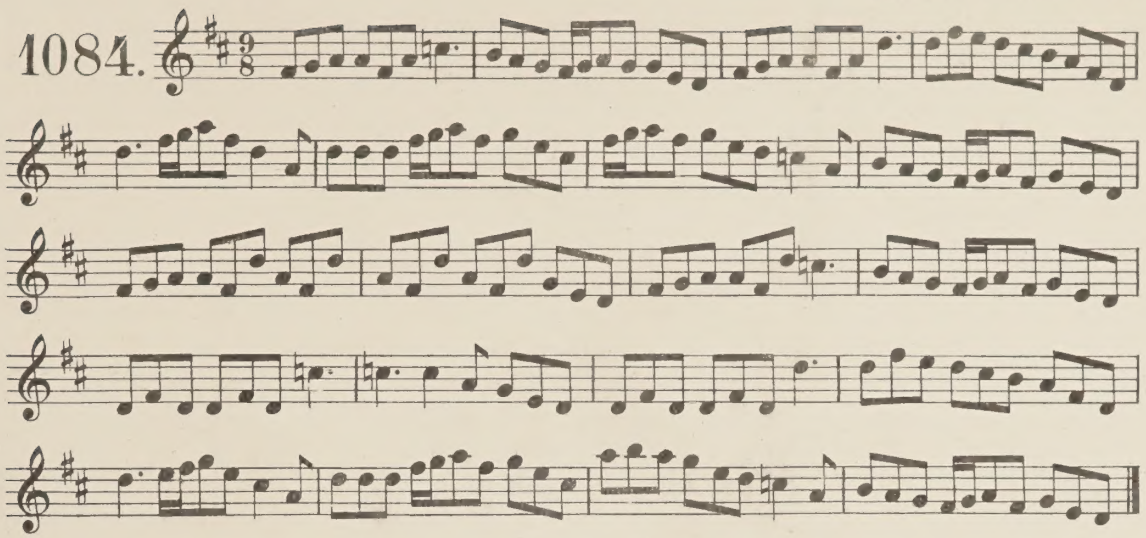


✣ *Note.* Another version has E♭ in these places. Ed.

Pir ḟliuč.

From P. Carew's MS.

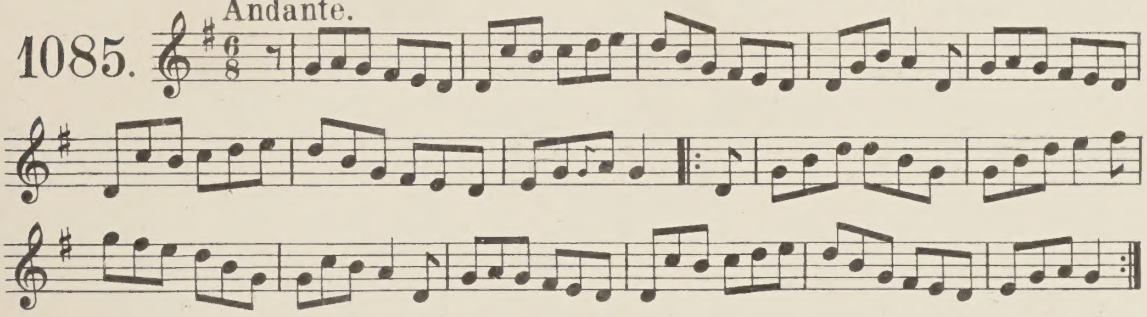
1084.



Čáiniz an Hata am' Ľáčair zan moill

From Frank Keane.

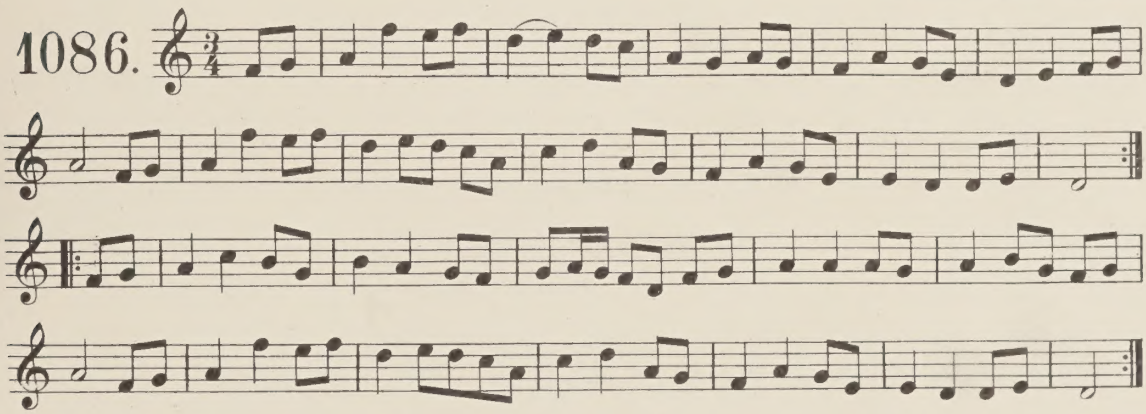
1085.



'Sé an baile reo tożaḋ na dṙoč áite.

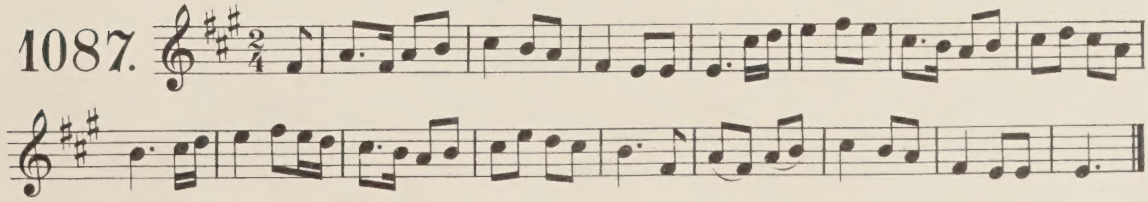
From Frank Keane.

1086.



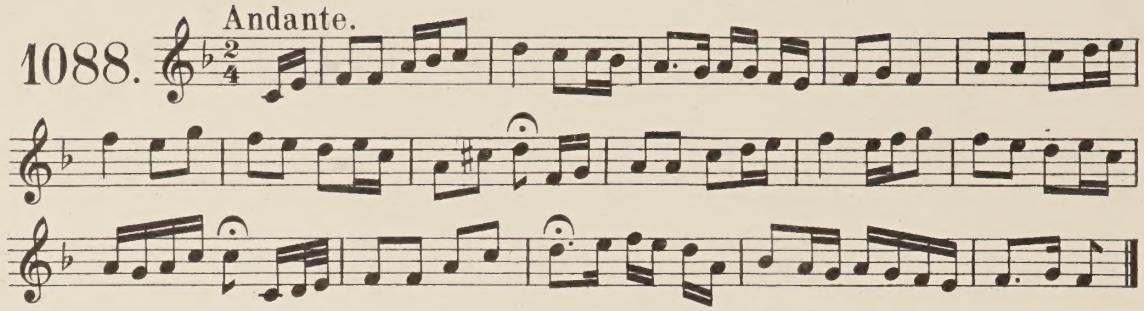
A ḋṙiočáir ir diombáḋ tú luaḋ lé mnaoi.

1087.



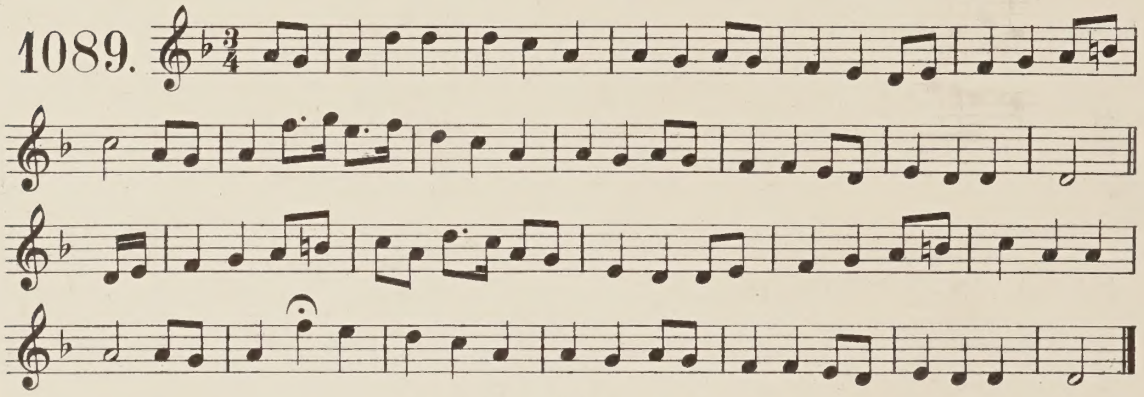
A b́ean a' tíʒe na páirte.

1088. Andante.



Saʒairt tar teórad.

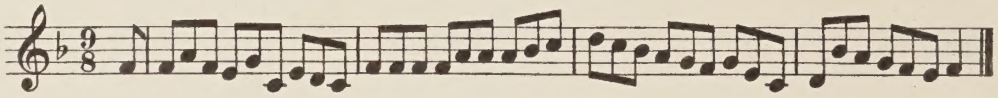
1089.



Do rtóirín ó Ḋurcraíde.

Mr Joyce from L. O'Brien.

1090.

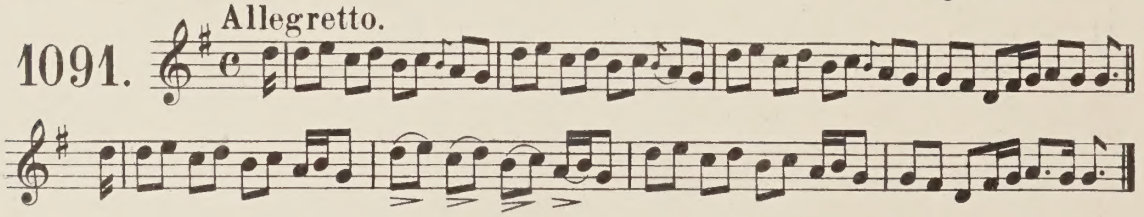


Cé ćíḋfead Cormac úaral.

Who could see noble Cormac.

From Teige Mac Mahon.

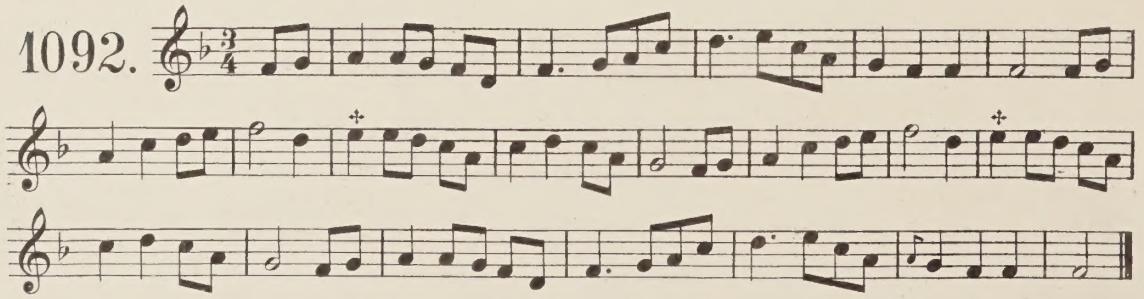
1091. Allegretto.



baint ǵrníde faoi ḋuillęb́ar na ʒcraob́.

Mr Joyce from L. O' Brien.

1092.

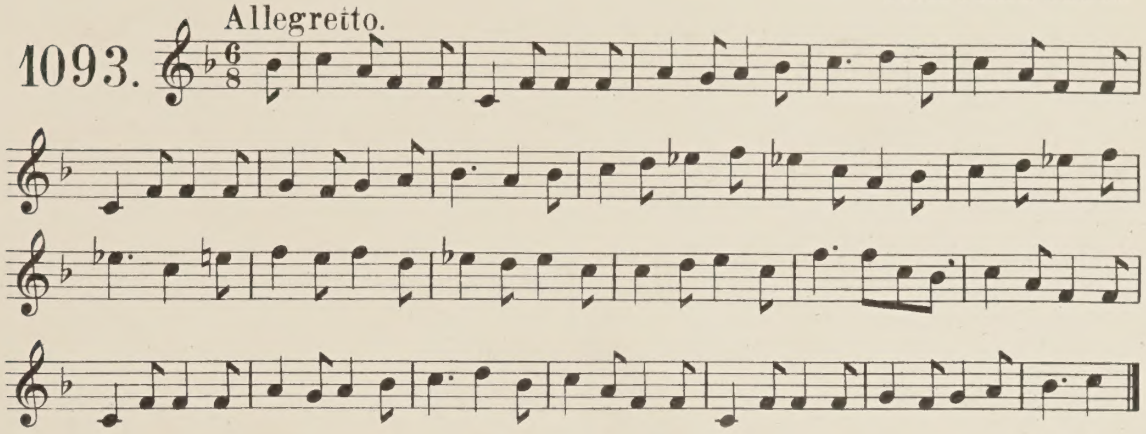


✢ Another version has a♭ in these places. Ed.

Eiriʒ air maidin ir ʒaiḃ do ċapall ir bailiʒ leat má ṫéḋair.

From Frank Keane.

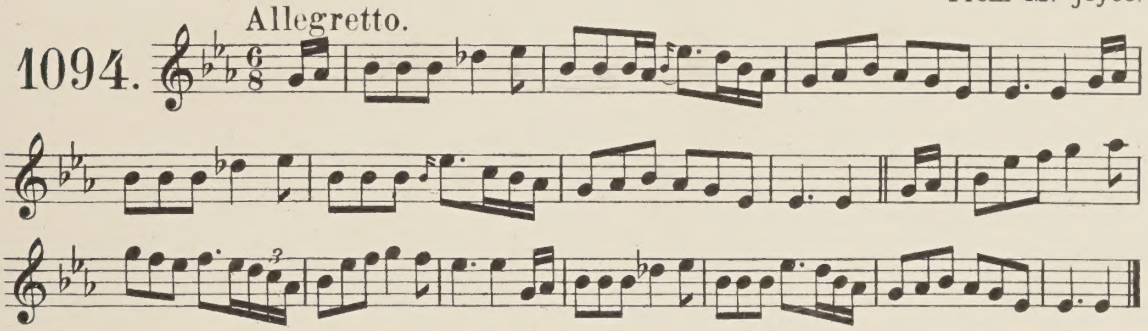
Allegretto.

1093. 

Aʒ an mbaile núaḋ a tá an ḃruinʒeall ṁoḋamail mná.

From Mr Joyce.

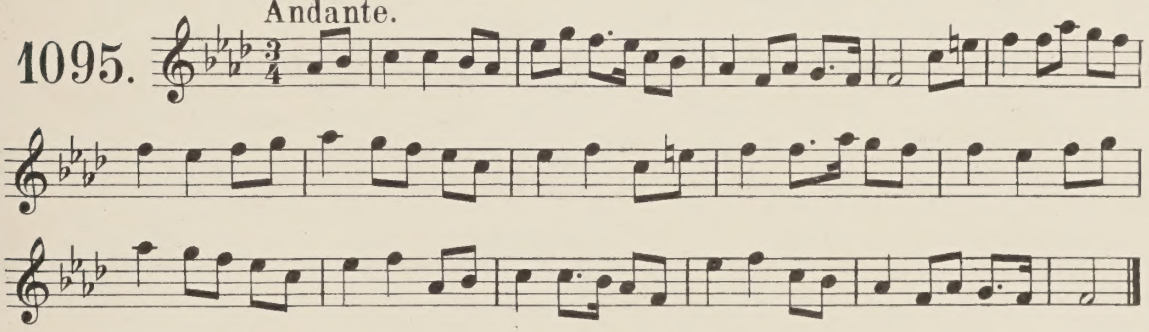
Allegretto.

1094. 

Do ʒrád bán am' ṫreiʒean a'r céile dá luaḋ leir.

Mr Joyce, from Lewis O'Brien.

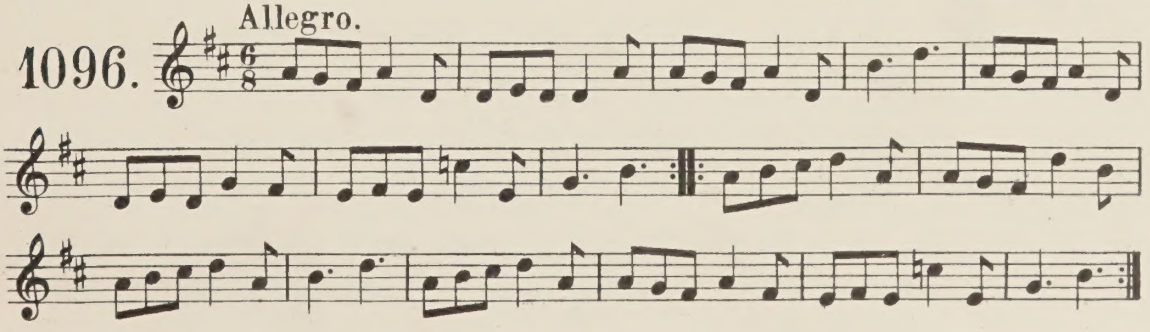
Andante.

1095. 

Coṁraiḋ do ċora a Ṡeáinín.

Mr Joyce, from Ned Goggin.

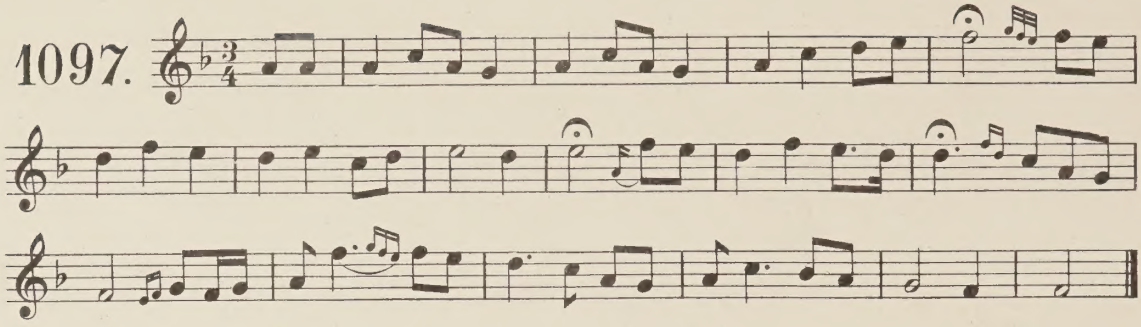
Allegro.

1096. 

Ir í mo ḟeanḃ (Caoíne).

From Mr Joyce.

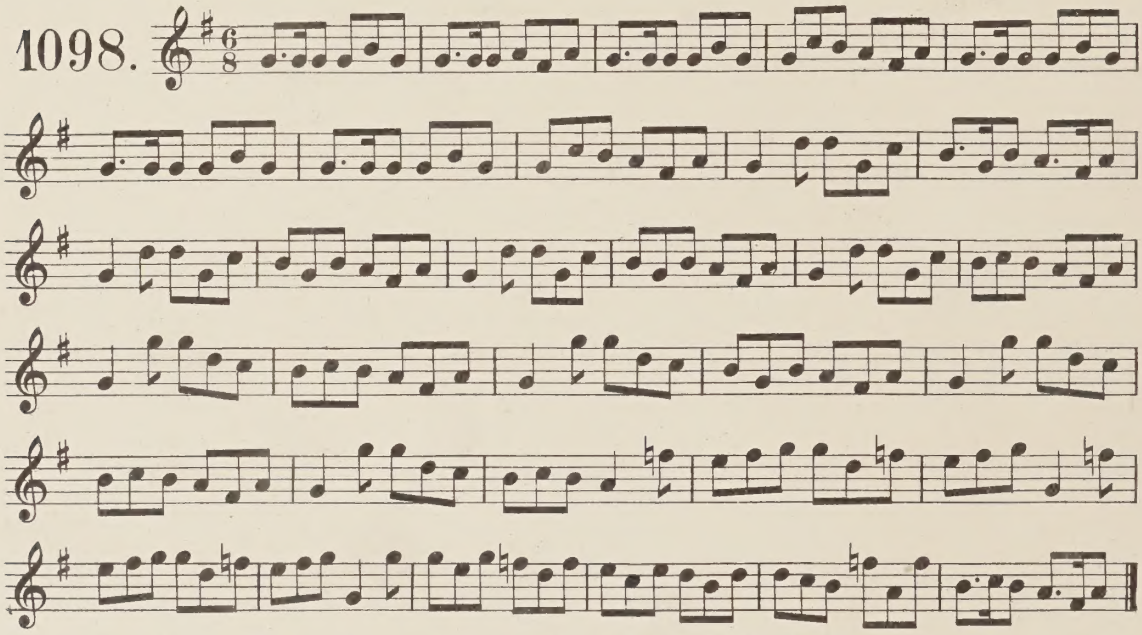
1097.



Cailín ruaḋ gæḋealaċ.

The Irish lass with the golden tresses. A Sligo tune.

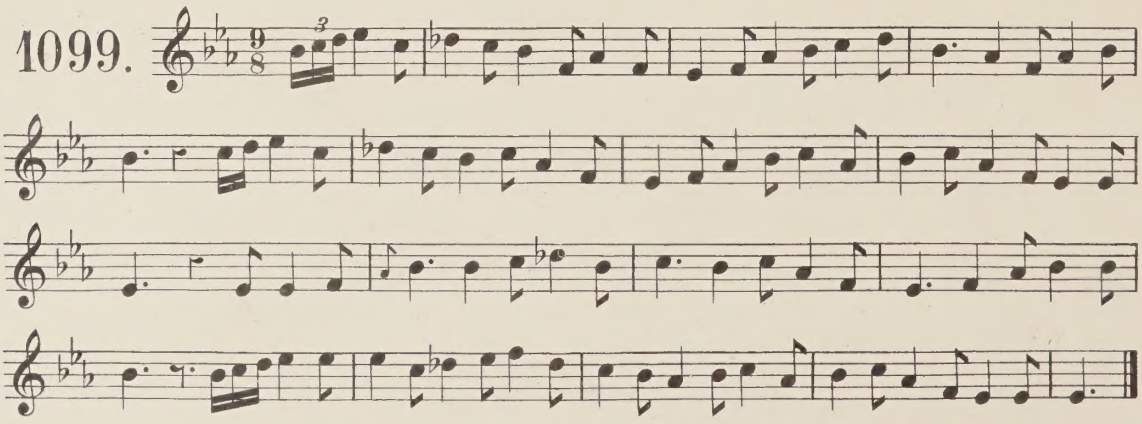
1098.



Petrie's Note: - This tune was obtained by me from an old gentleman in the year 1810, who was then about 93 years of age, - Owen Connellan, Professor of Celtic Languages, Queen's College, Cork. His mother, from whom he got it died aged 110. See № 46 which is evidently Petrie's original jotting for this Tune. Ed.

An Cailín ruaḋ.

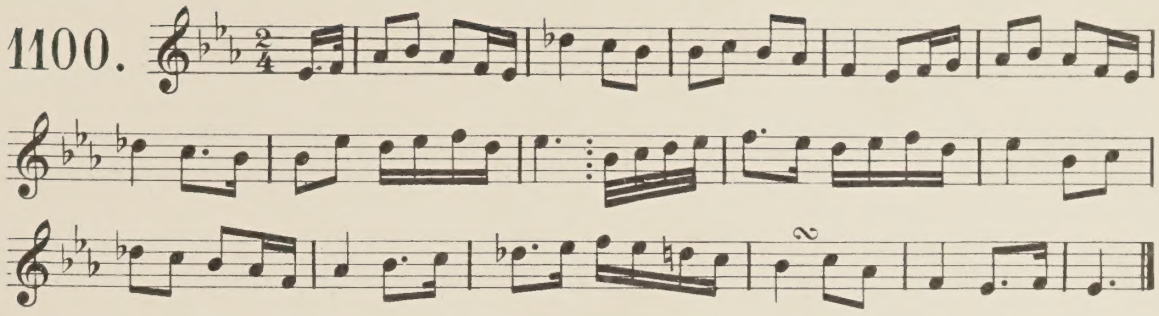
1099.



An Cailín puad.

From O'Neill's collection.

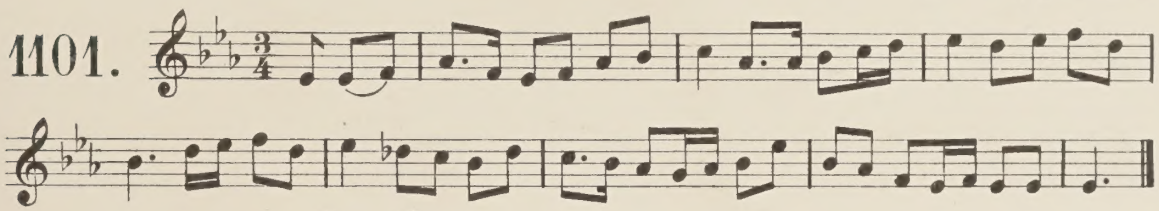
1100.



An Cailín puad.

From P. Joyce Esq.

1101.

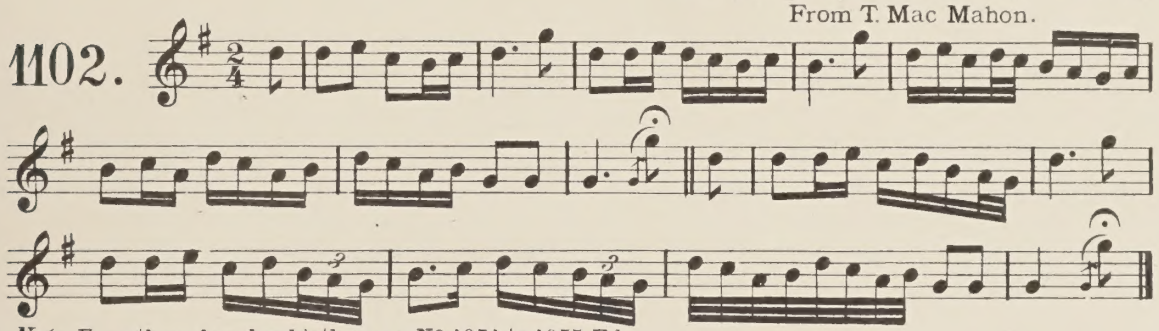


Read ʒiolla na reirpíʒe aʒur na cairte.

The ploughboy and cart boy's whistle.

From T. Mac Mahon.

1102.



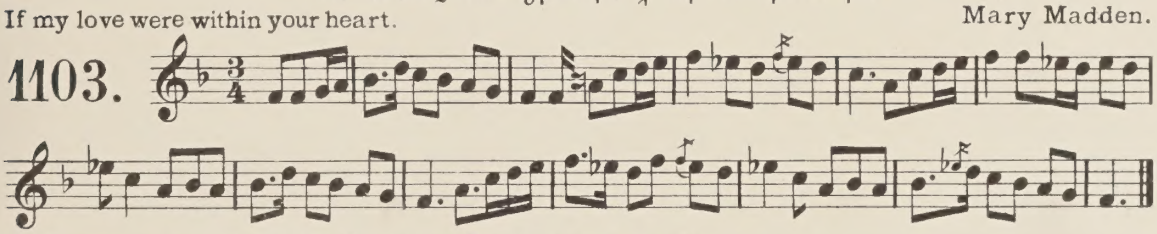
Note. For other plough-whistles see Nº 1051 to 1055. Ed.

Dá mbéidęd mo ʒpád-ra 4 láp do čpoíde-re.

If my love were within your heart.

Mary Madden.

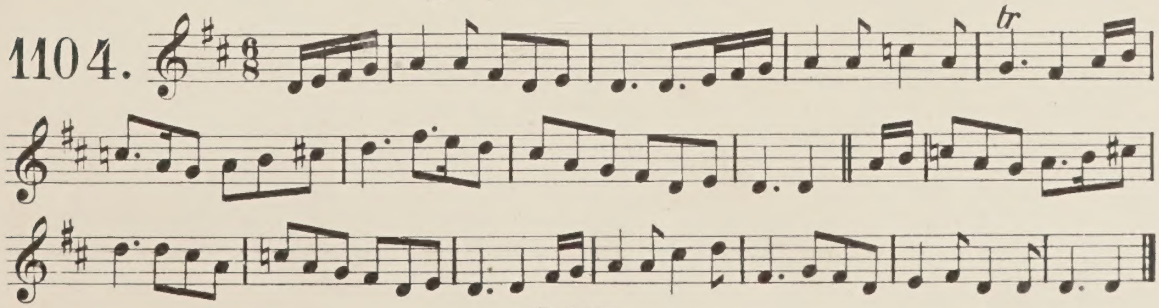
1103.



A Kerry air, also called "The true love knot." Petrie's note. Ed.

Múirñín ʒeal mo čpoíde.

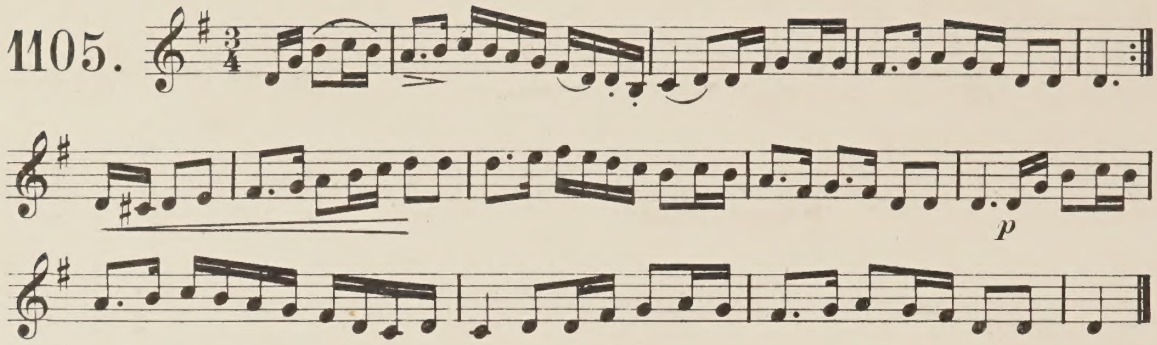
1104.



Cappaizín an Ḟáraż.

A Mayo air.

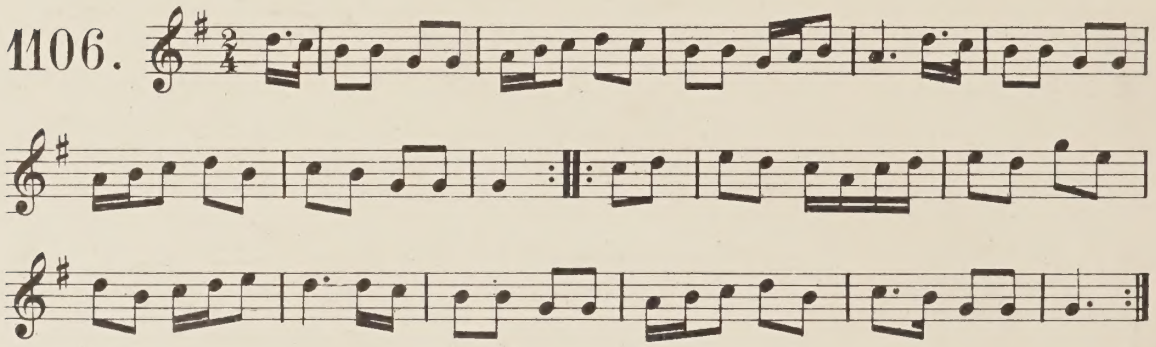
1105.



Note. See "A woman and twenty of them" Nº 816 Ed.

Helli, laoż mo čpoíde.

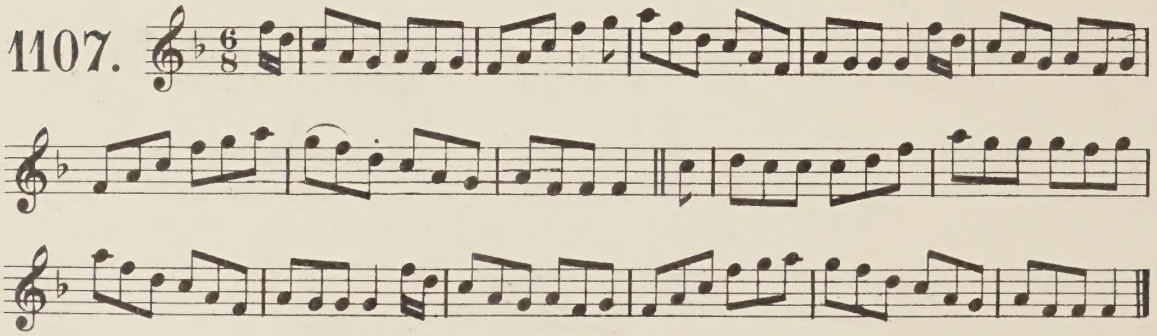
1106.



An Púca.

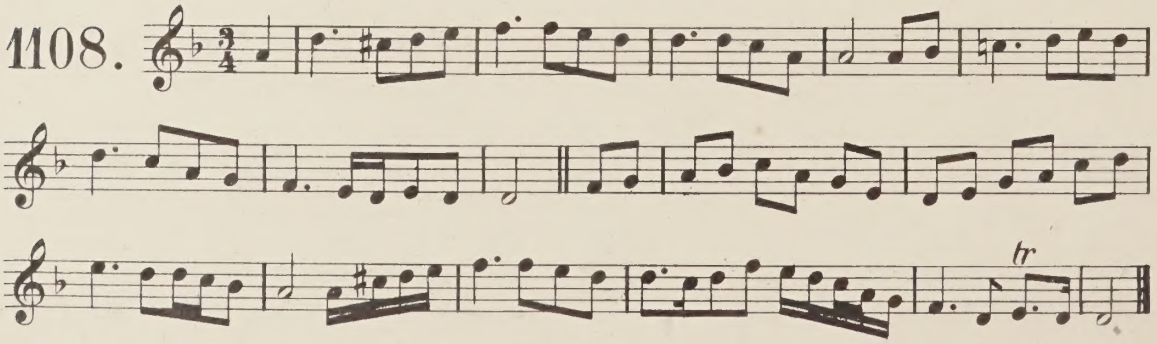
A Connemara tune.

1107.



Dóp inżean Ťaidż óiż

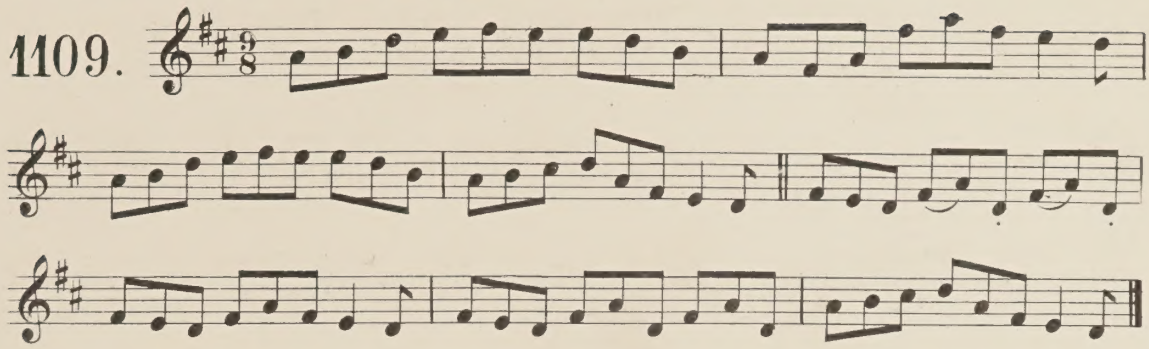
1108.



Caillеаča ó ťuaiḋ.

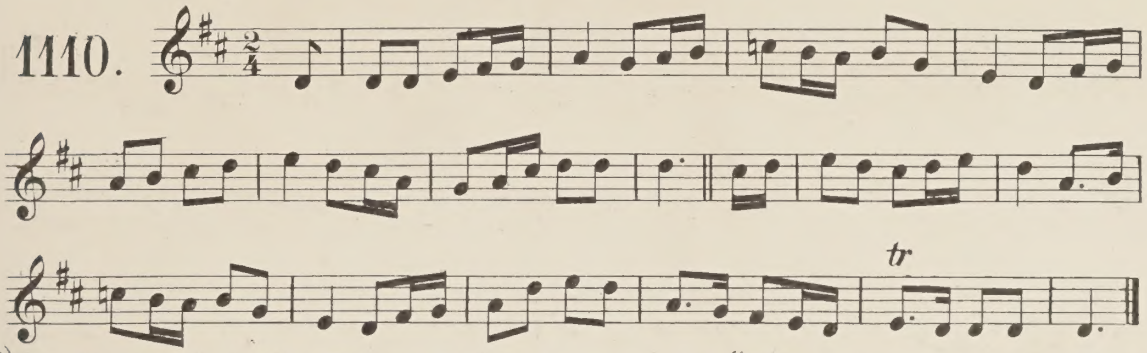
The Northern Hags. A Connaught jig.

1109.



Clibeaȝ ḃaile an ḃoṙeiȝ; Mackey ḃaile an tṛléiḃe.

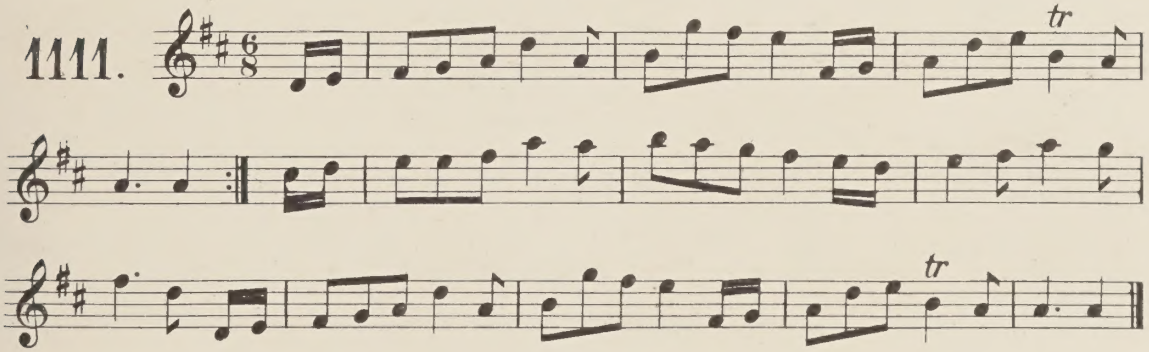
1110.



*Note. This title is given by Petrie in English characters thus "Clibig volin vorey nackey walan Slava." Ed.

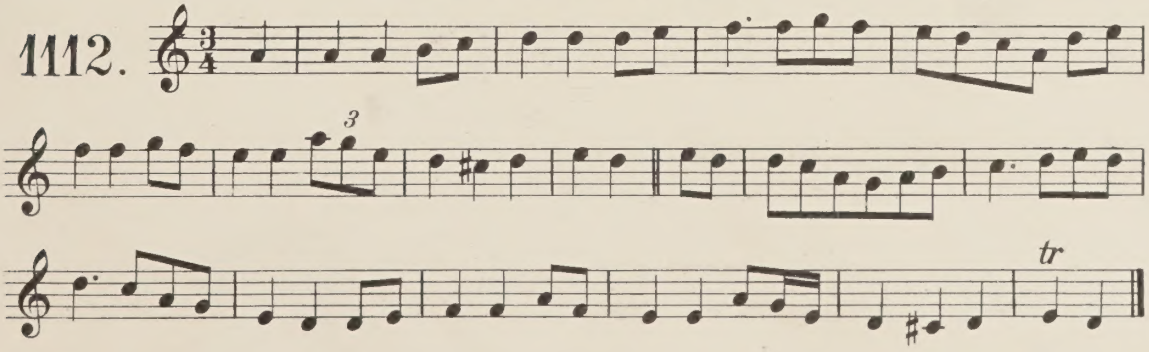
Iṛ tṛuaȝ mé, ȝan mo ȝṛáḋ.

1111.



A ṛaiḃ tú aȝ an ȝcaṛṛaiȝ?

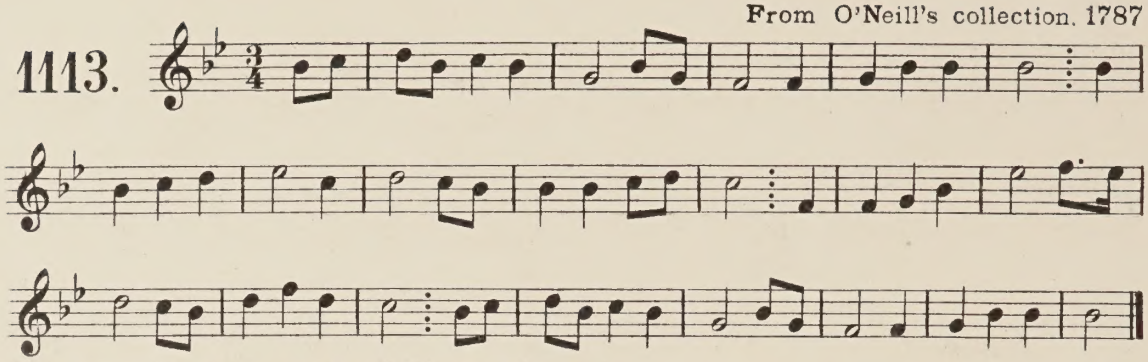
1112.



Péarla deas ón tsliabh bán.

From O'Neill's collection, 1787

1113.

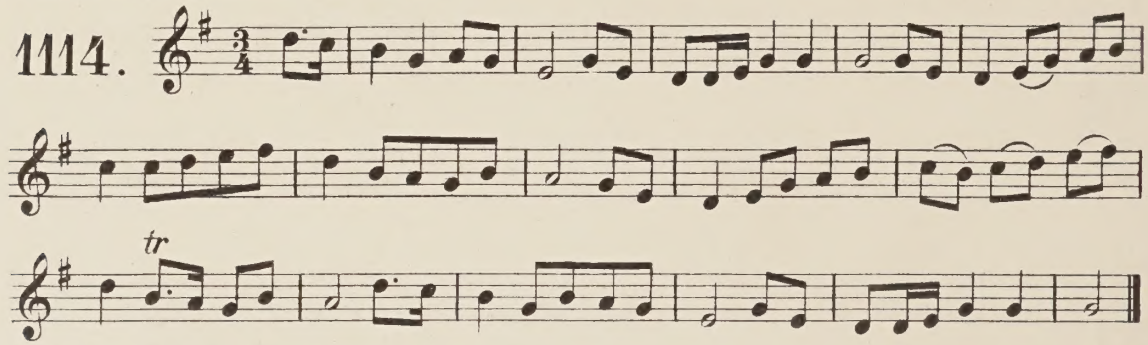


Note. See "The Roving Pedlar," No. 360. Ed.

Péarla deas an tsléibh bháin.

The beautiful pearl of Slieve Bán.

1114.



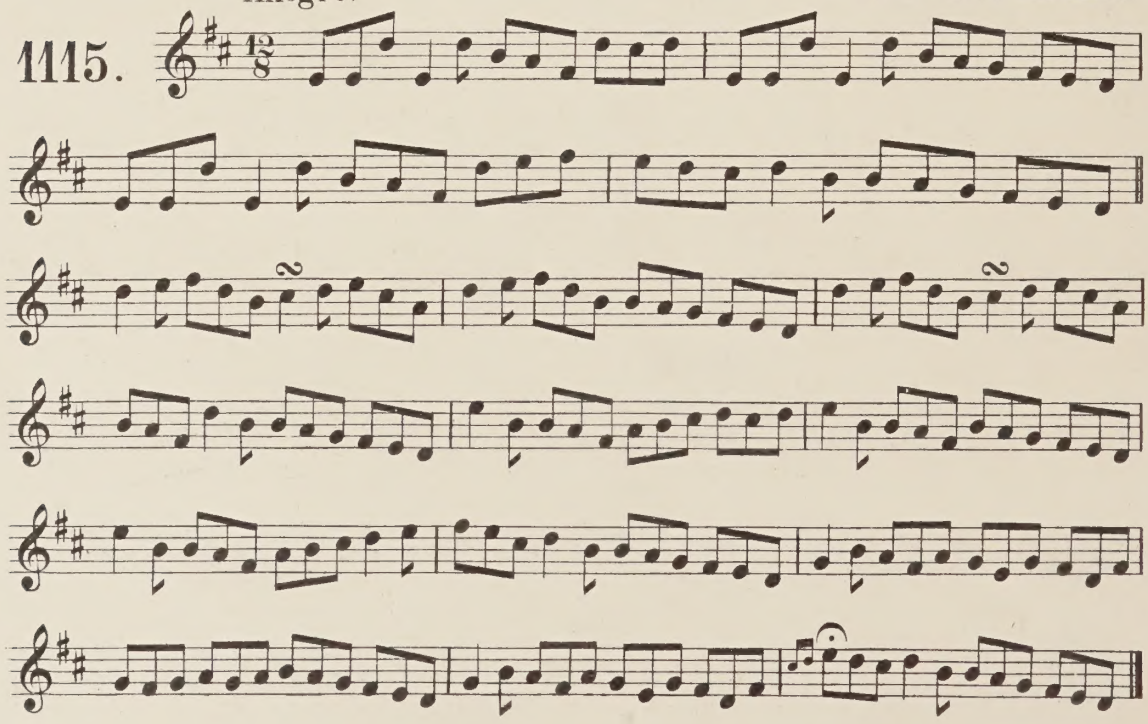
Note. A variant of the preceding. Ed.

beau an fir fuair.

Allegro.

From Lord Rosmore.

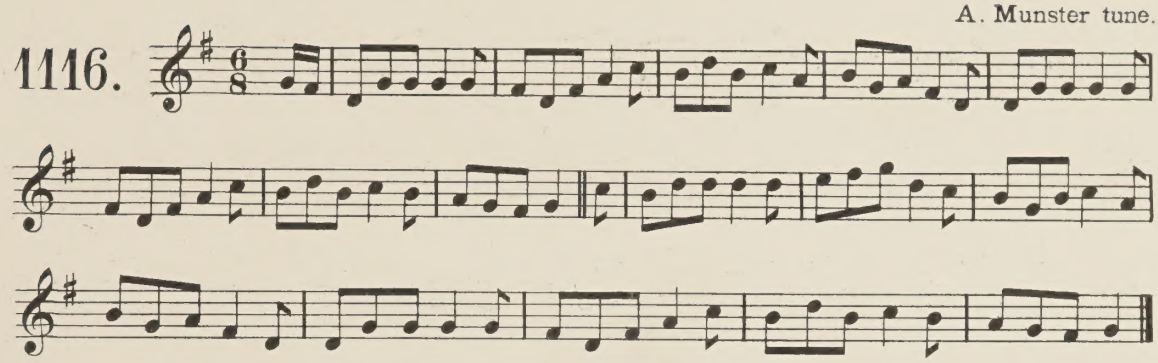
1115.



Aiſ maidin a-ndé, bí camadain ſzoil.

A. Munster tune.

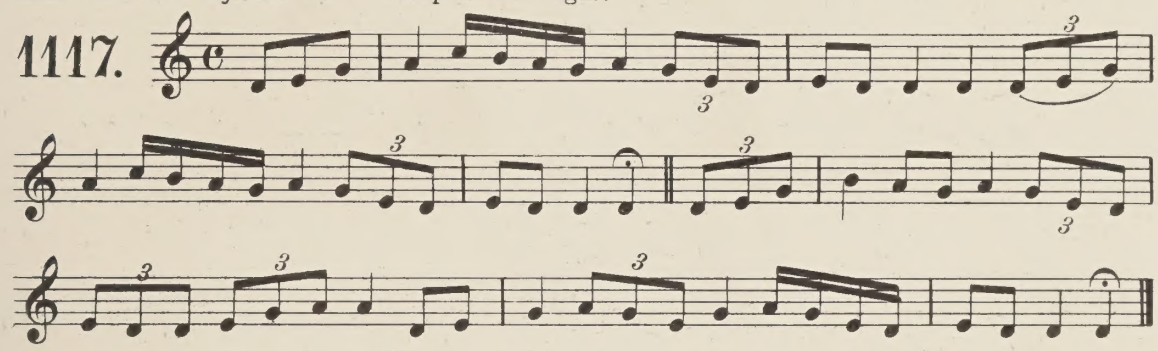
1116.



A t̆ę́zalſ an ſioſ duit nač zcodluizim-ſe oídče.

Knowest thou my dear that I sleep not at night.

1117.

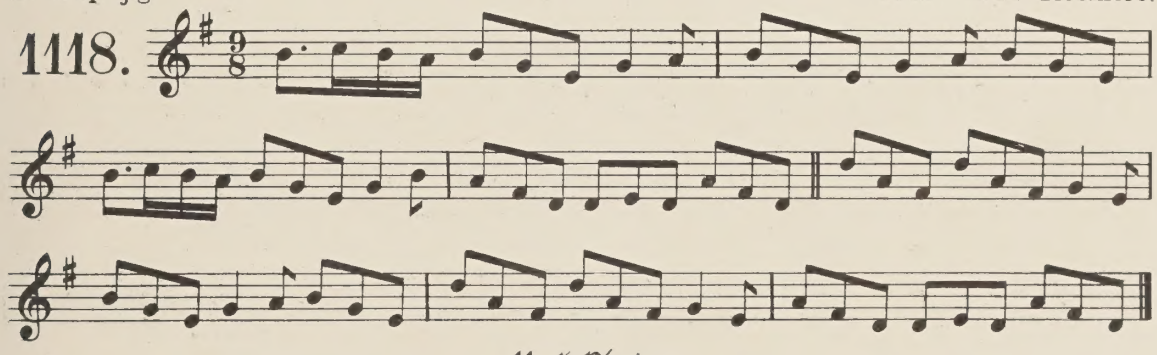


bſíſte bſéidín.

A Hop jig.

From Lord Rosmore.

1118.



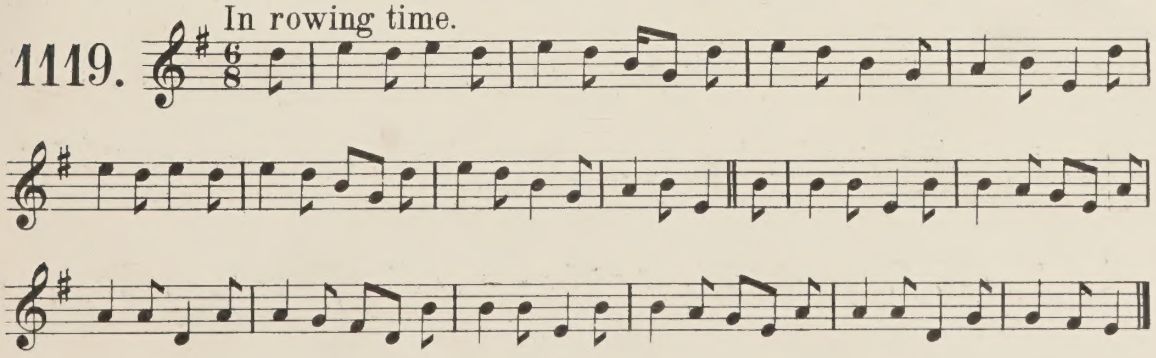
Uam̆ Ríoz.

The King's Cave. An Arran boat-song.

From Lord Rosmore. Set in 1841.

In rowing time.

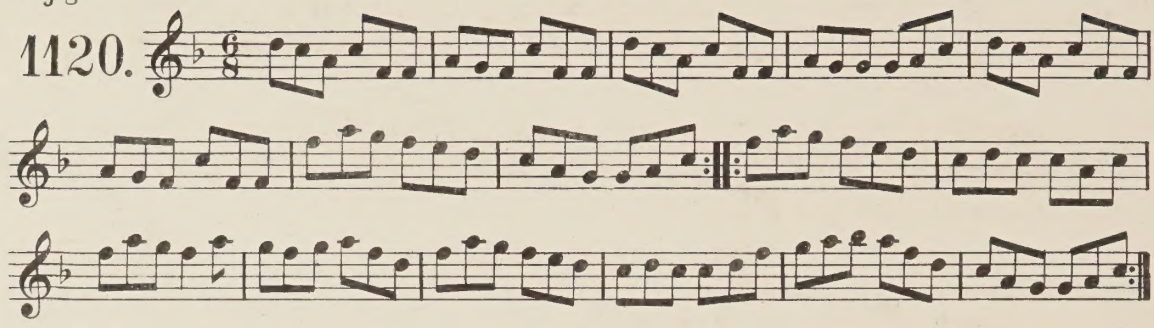
1119.



Cuppaiż Diarmuid do'n ċapall bęz.

A Jig.

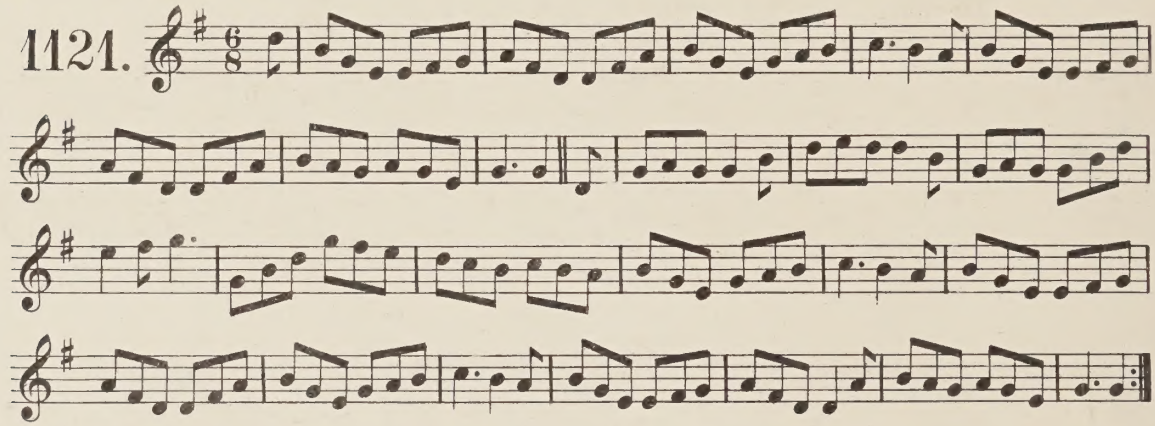
1120.



Séid, a b̆ean b̆oiċt! 7 bí rúzaċ.

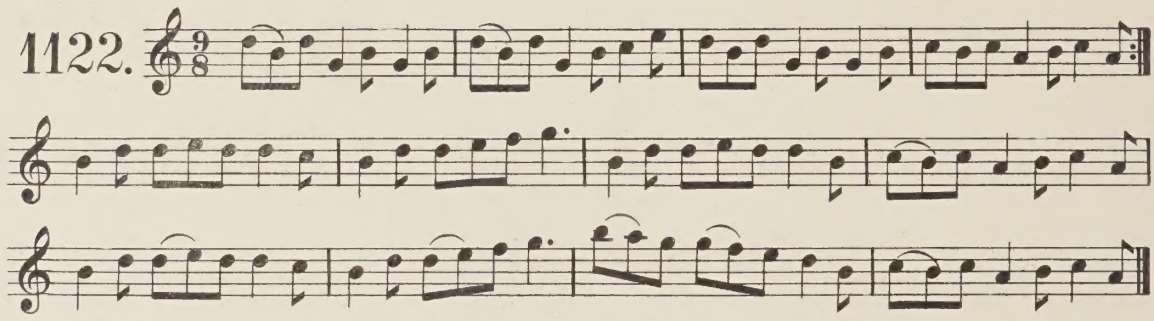
Blow old woman and be merry. From P. W. Joyce.

1121.



Hóra an Čoriċ.

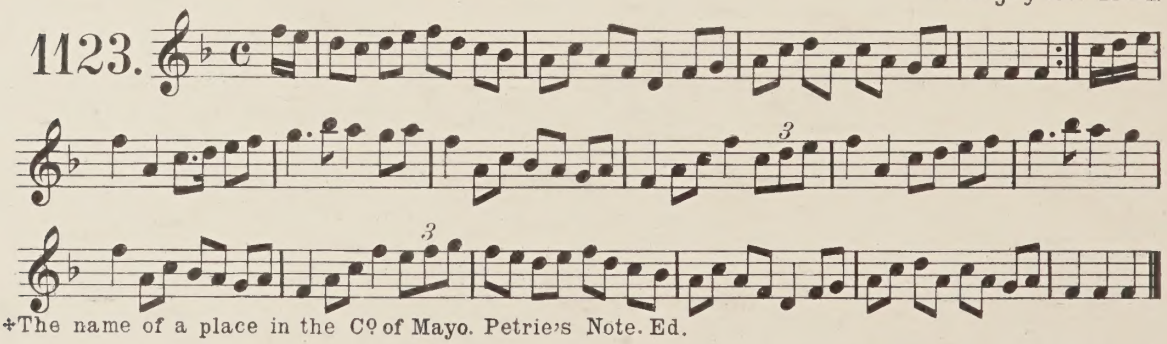
1122.



Easter snow, or, properly, ✝ Direart Huaḋain; nó Sneaċta Cárza.

P. W. Joyce. 1864.

1123.

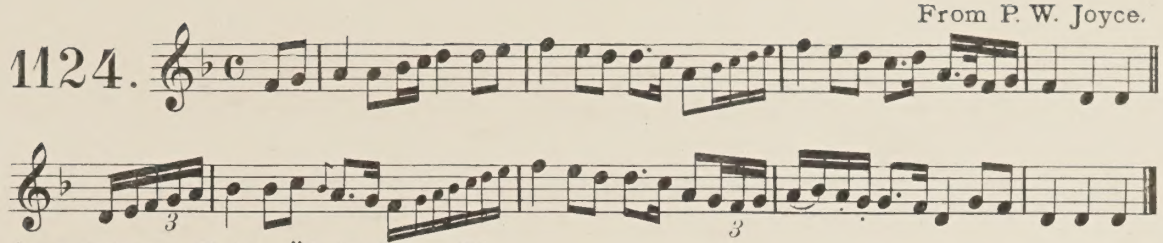


✝The name of a place in the Cº of Mayo. Petrie's Note. Ed.

* Ceir Coppan.

From P. W. Joyce.

1124.



*"A mountain in Cº Sligo." Petrie's note Ed.

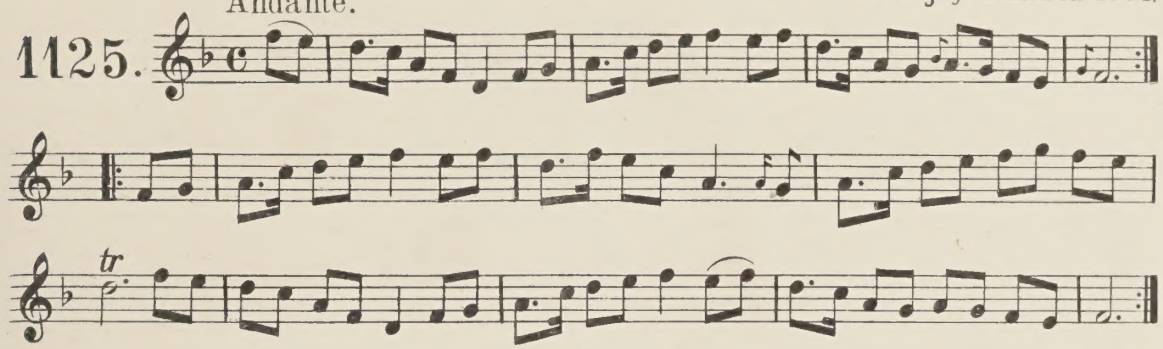
Síor i measg na gcoillte.

Down among the woods. A Mayo tune.

P.W. Joyce. March 1864.

Andante.

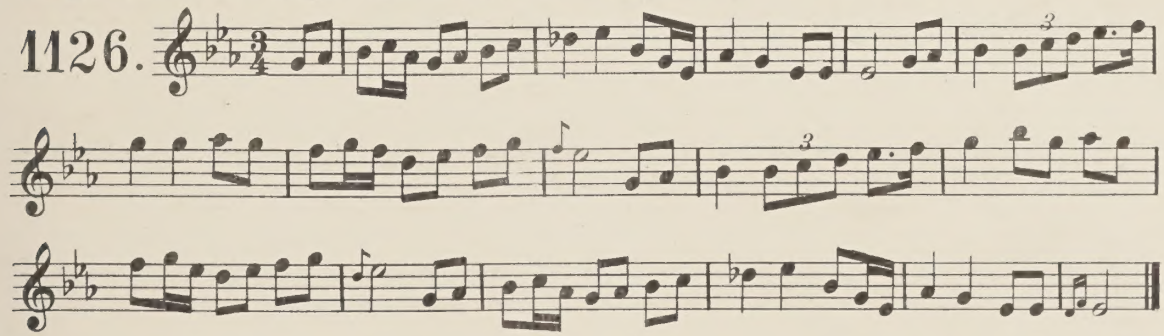
1125.



An cailín a tá i n-aice Shligigh.

The girl who is near Sligo. March 1864. A Cº Mayo tune.

1126.



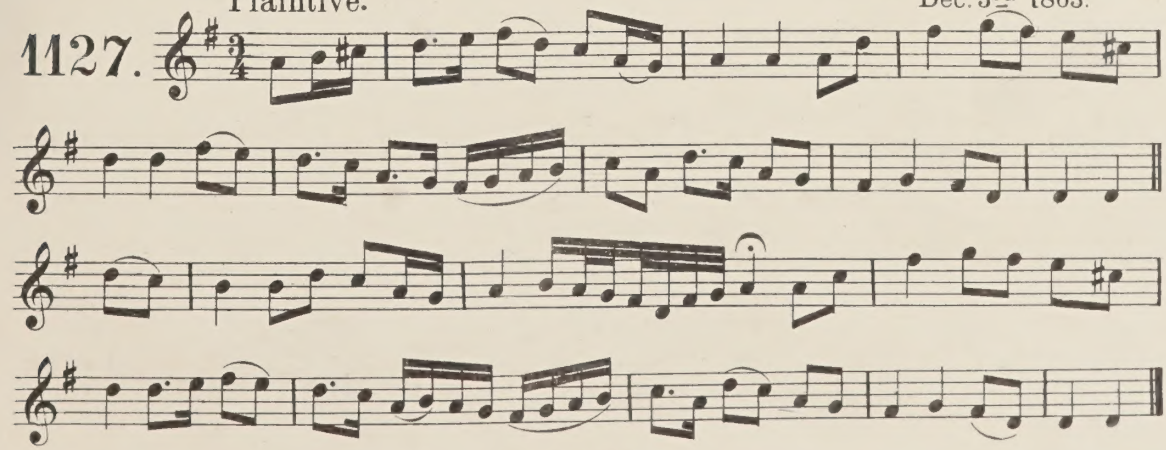
A Dháire! 'r a mhúirnín!

O Mary my darling.

From the Revd. J. Goodman.
Ardgroven, Castletown Bere.
Dec. 3rd 1863.

Plaintive.

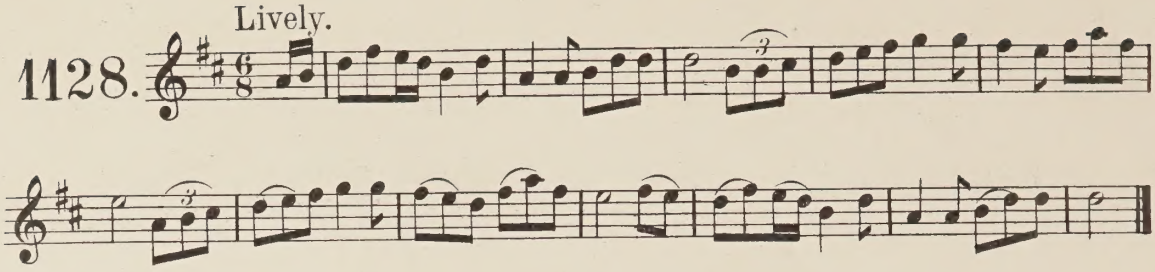
1127.



Is fada liom féin go ndéanaí tuile don tráig.

Lively.

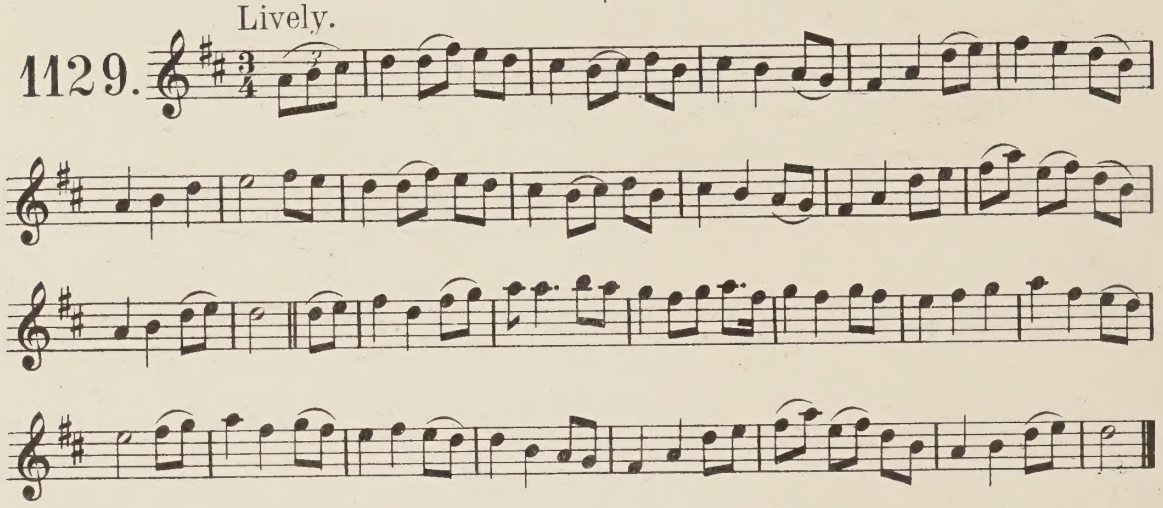
1128.



Poll Ceárnuit.

Lively.

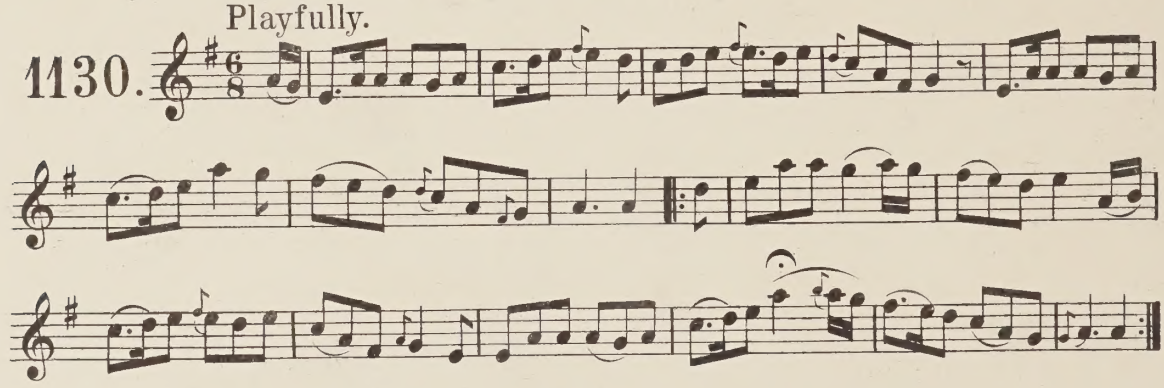
1129.



Fágamaoid rúd mar a tá ré.

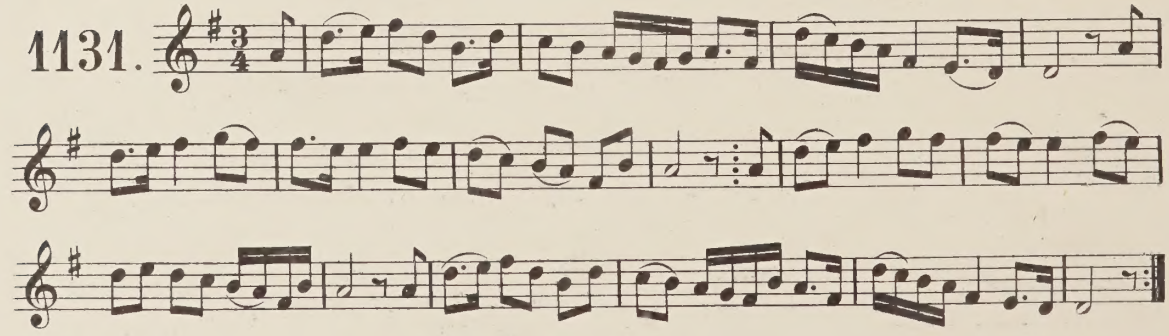
Playfully.

1130.



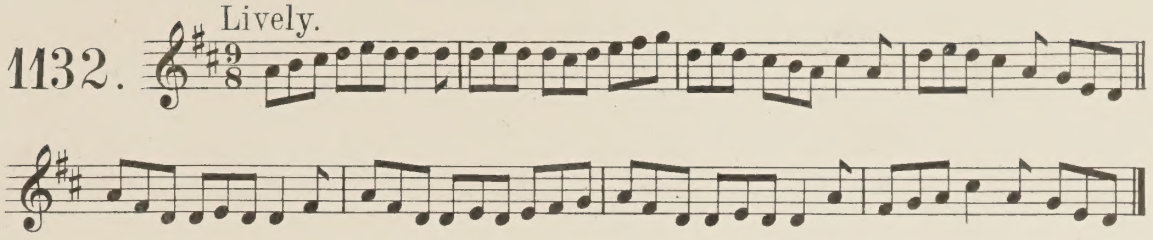
bláth na gcraob.

1131.



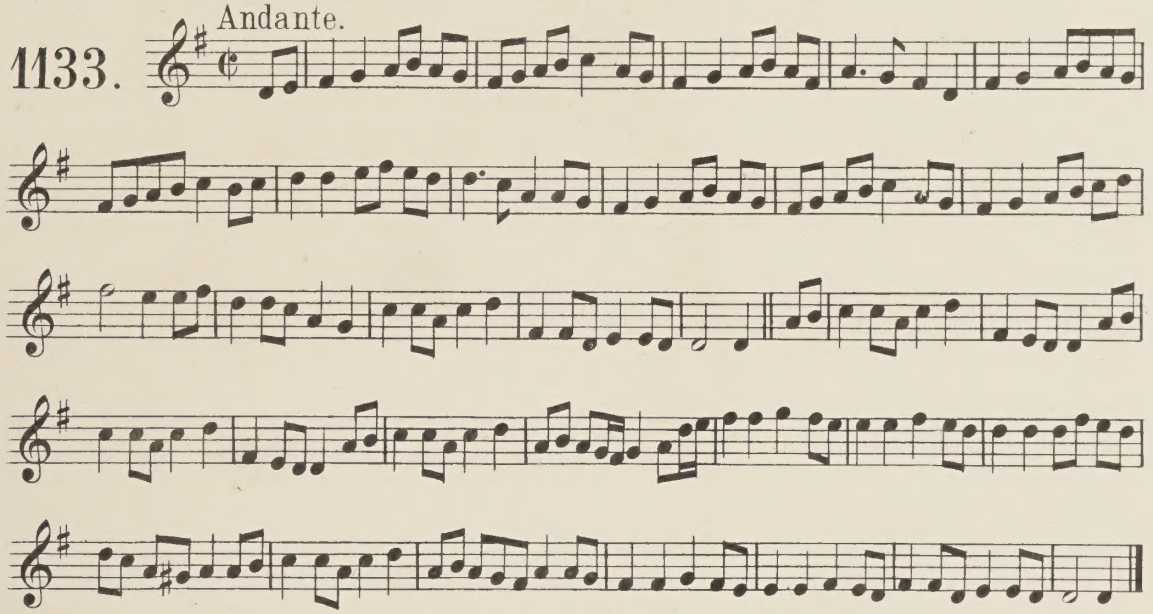
Ir duine méa ṡiúbal a lán

1132. Lively.



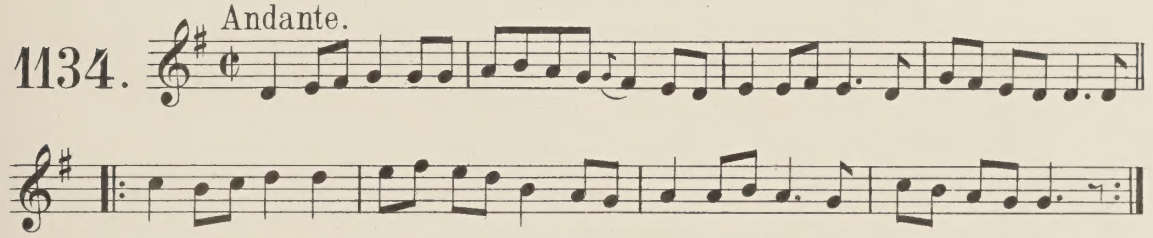
Coir tuíḃ an čúain.

1133. Andante.



Ṫráḋ na lánaṁan.

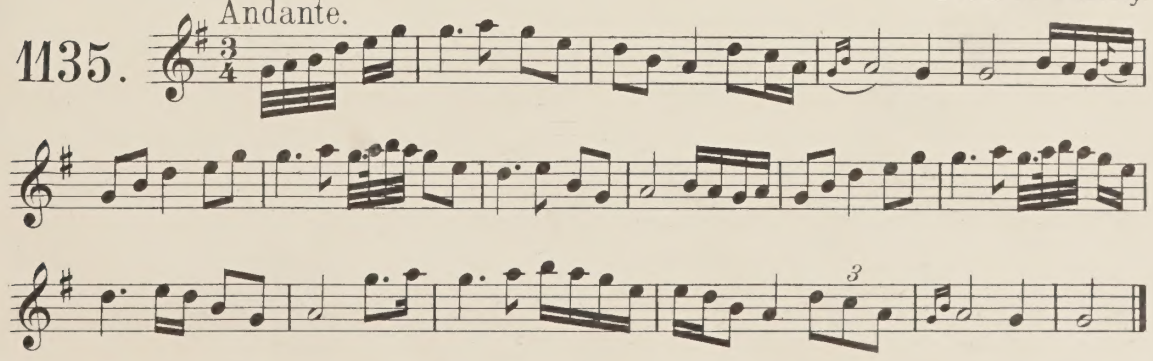
1134. Andante.



bainir Šeáin.

From P. Conecly.

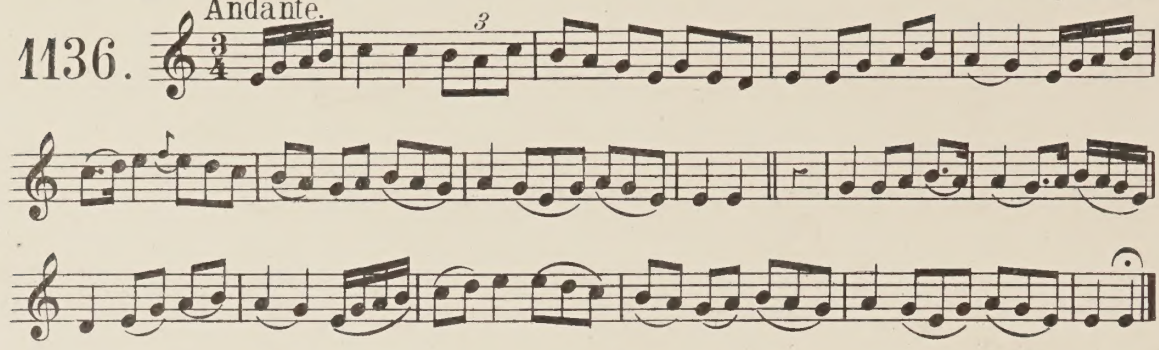
1135. Andante.



Tá mé ṛáṛuiġ'; b'ḟeáṛṛ liom 'ṛan mbaile.

The Prodigal Son. Now I am tired and wish I was at home. Set by Forde.

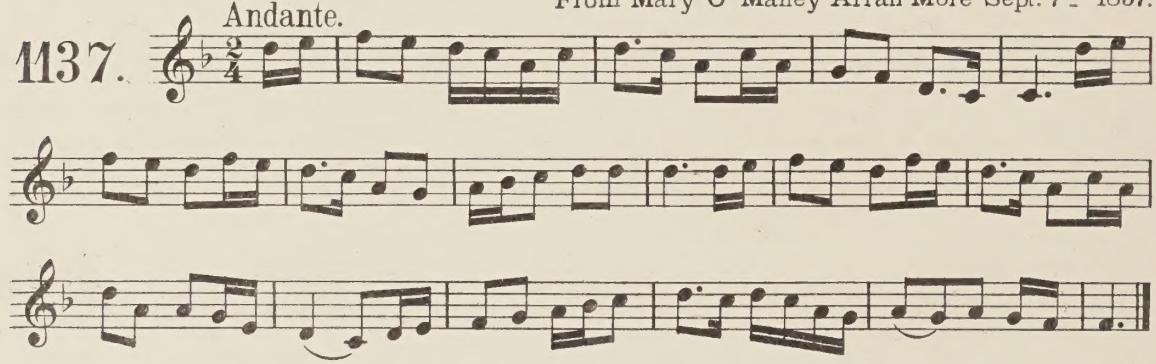
1136.



Iṛ cailín bęġ óġ mé.

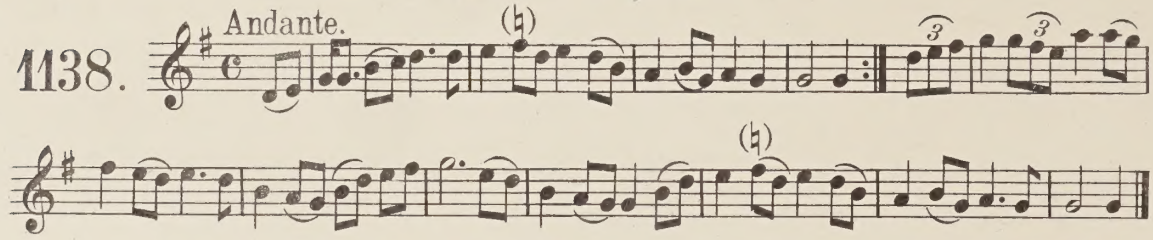
"I'm a young little girl." From Mary O' Malley Arran More Sept. 7th 1857.

1137.



bean duḃ an ġleaña.

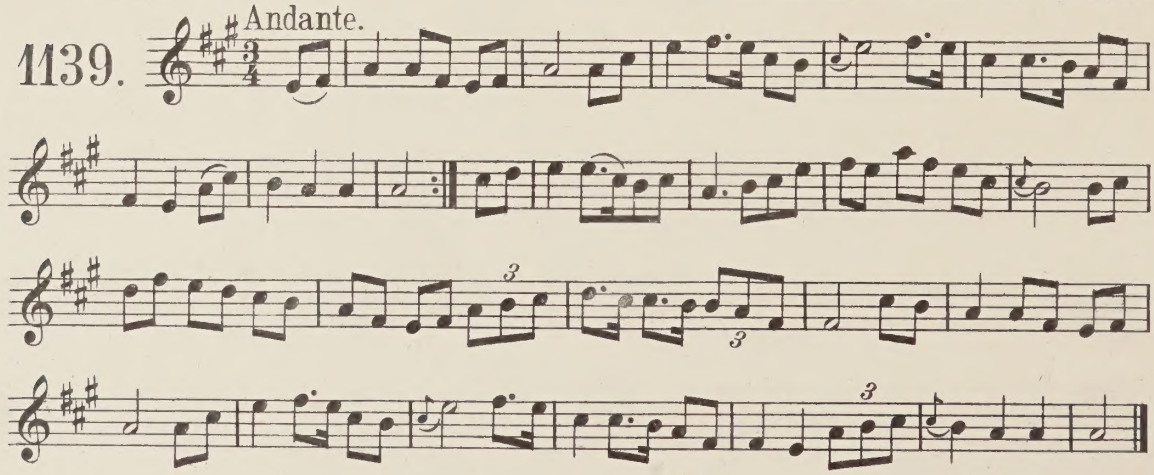
1138.



Dóṁnall mo ḿían.

Donnell my Love. From Mr. Mac Dowell. March 1859.

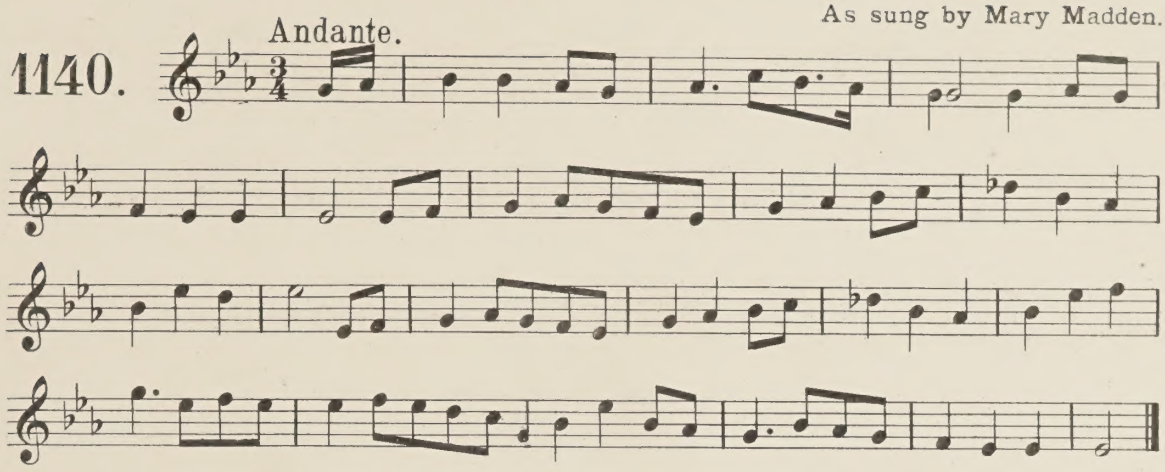
1139.



bean ar ḟir ṗualḋ.

As sung by Mary Madden.

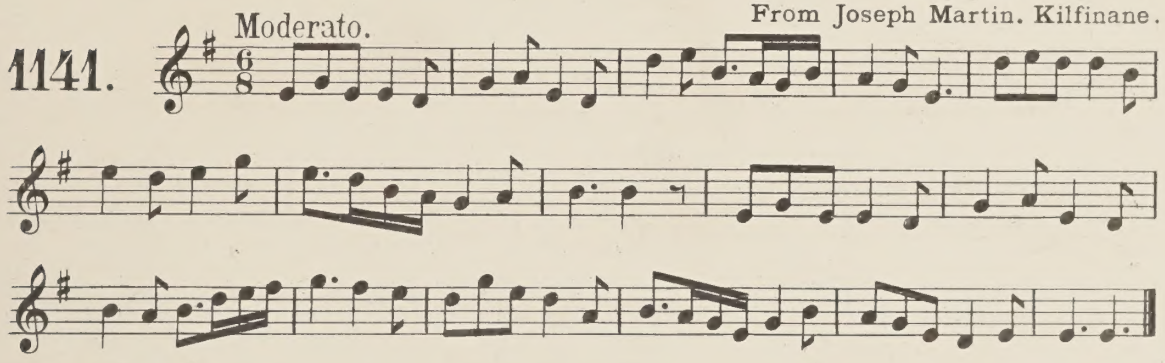
1140. Andante.



"Sayon" na ṡéd.

Mr. Joyce.
From Joseph Martin. Kilfinane.

1141. Moderato.

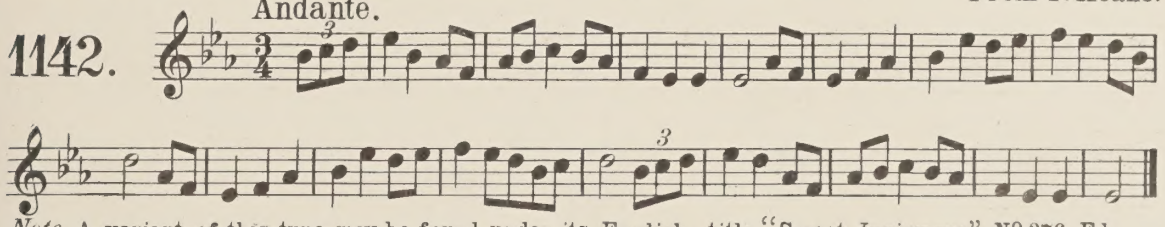


Mala an Tyho!

Called also "A new broom sweeps clean" and "Sweet Innismore".

From F. Keane.

1142. Andante.

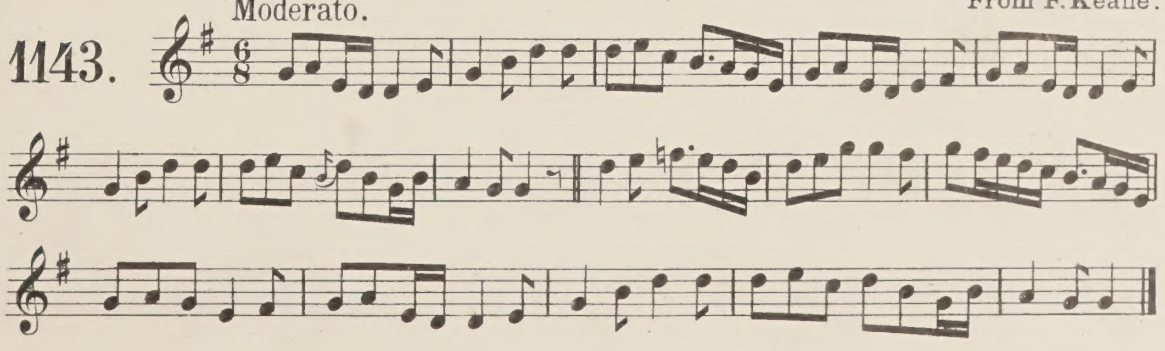


Note. A variant of this tune may be found under its English title "Sweet Innismore", Nº 376. Ed.

Dia b'eaťa do ṙláinte; a ṙáṗ-ḟir čóir!
Cuirim go lá céd míle ṗáilte ṗóṁat.

From F. Keane.

1143. Moderato.

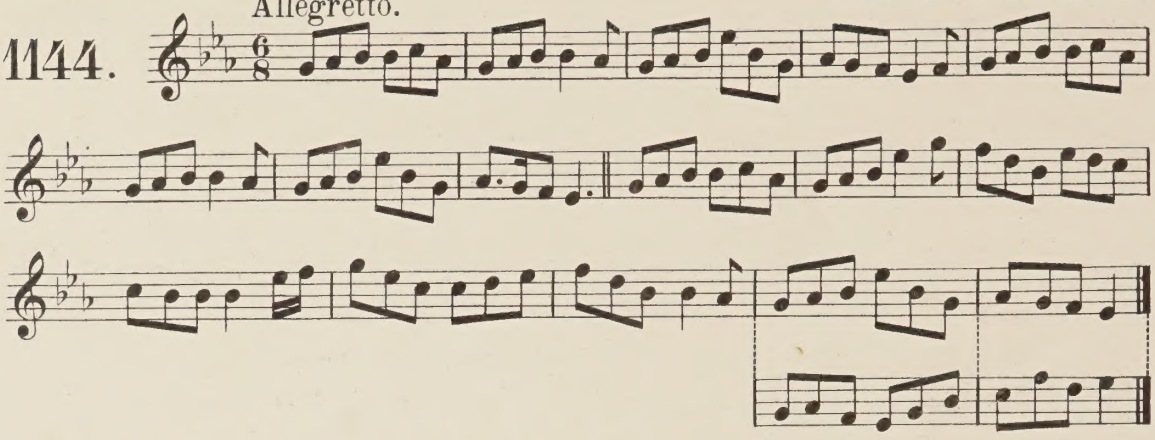


Áṙtúṙ an b́aile ṙeo.

Arthur of this town.

From Mr. O. O' Conellan.

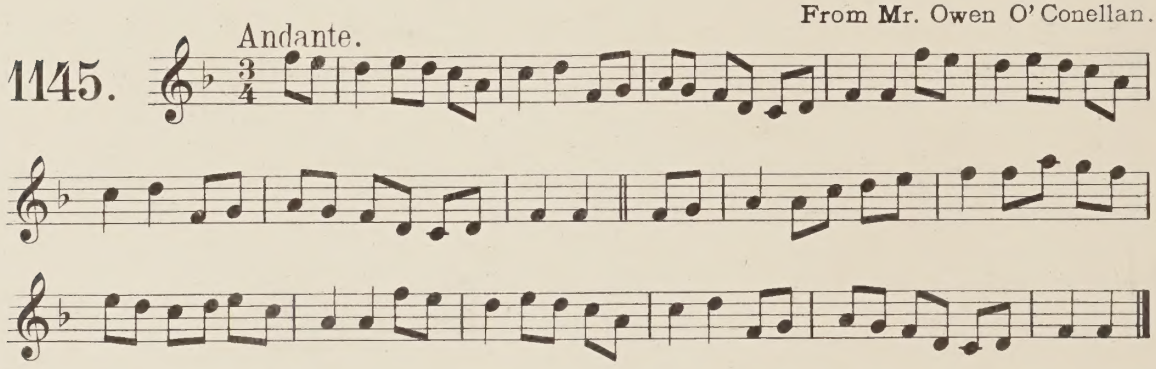
1144.



Fa ḟṙaoč na coilḷḋ bṙice.

From Mr. Owen O' Conellan.

1145.

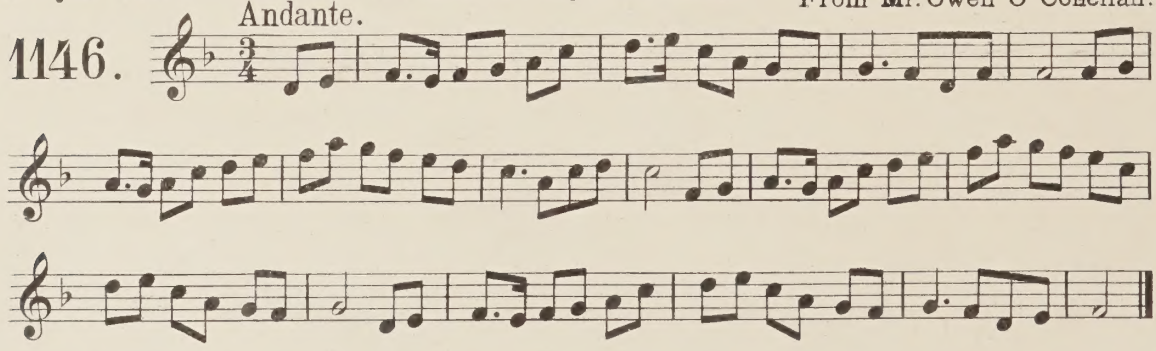


An cuiḿin leat añ ṙn, b́íoḋmaṙ az ḟíaḋač ḟá'n ṅzleañ.

Do you remember the time we were hunting in the valley.

From Mr. Owen O' Conellan.

1146.

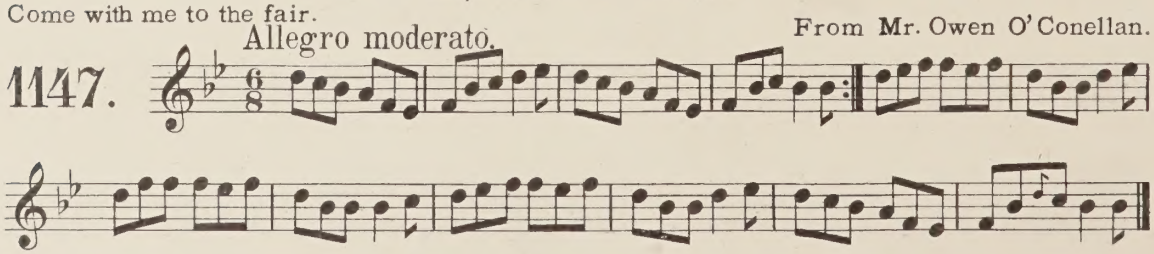


Taṙ liom do'n aonaiż.

Come with me to the fair.

From Mr. Owen O' Conellan.

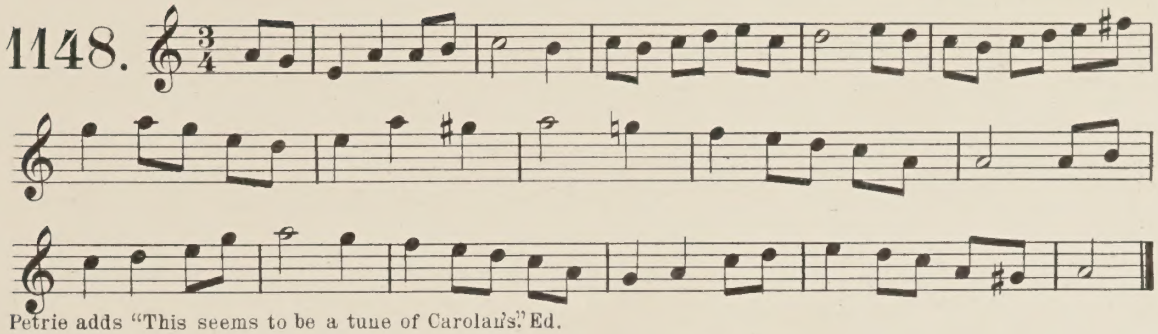
1147.



Dóṁnall ó bṛíain.

From F. Keane Nov.r 28. 58.

1148.

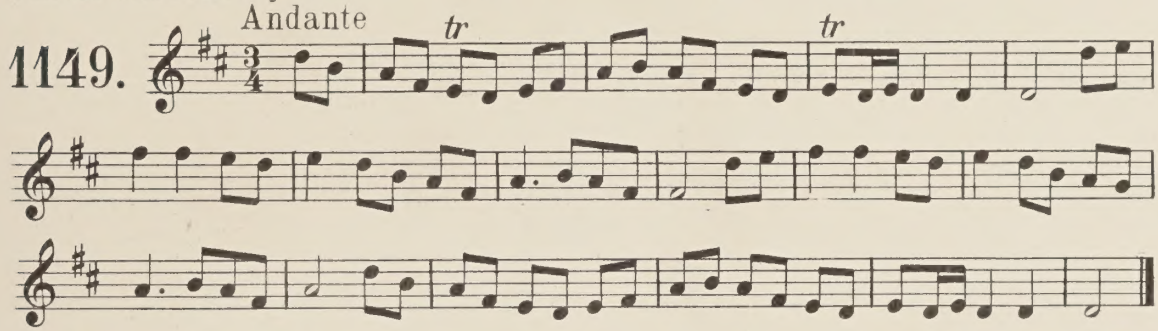


Petrie adds "This seems to be a tune of Carolan's." Ed.

I never will deceive you, a Stóṛ mo čṛoíḋe!

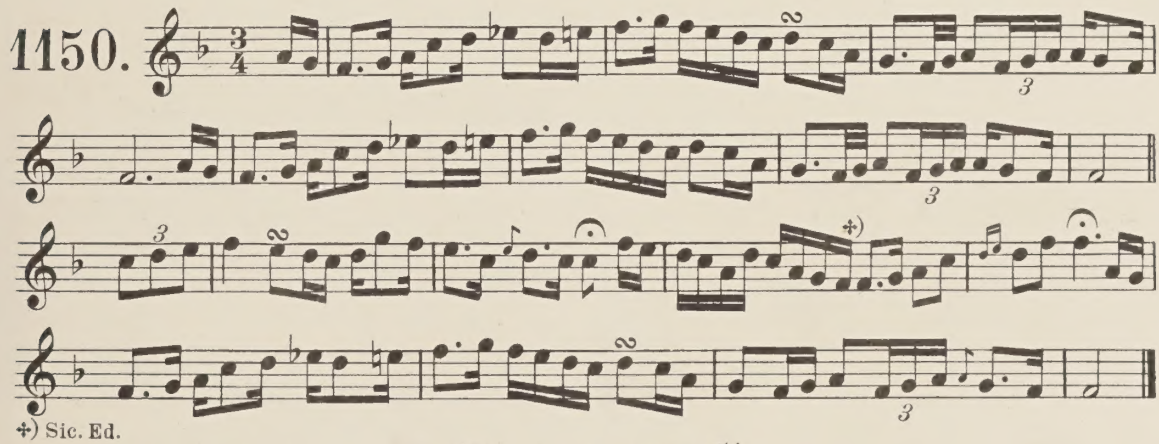
I never will deceive you.

1149.



Móṛ, ní bęz; nó E'ḋmoñ ā čnoic.

1150.

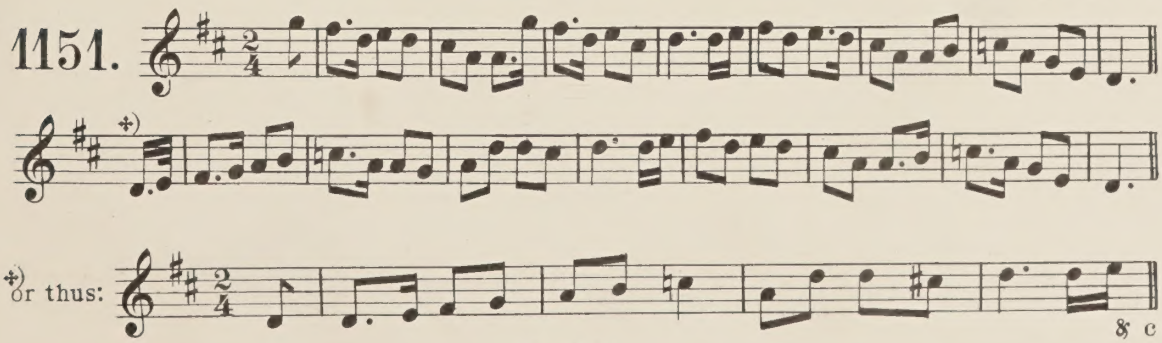


+) Sic. Ed.

Tile bęz lé m'anam čú.

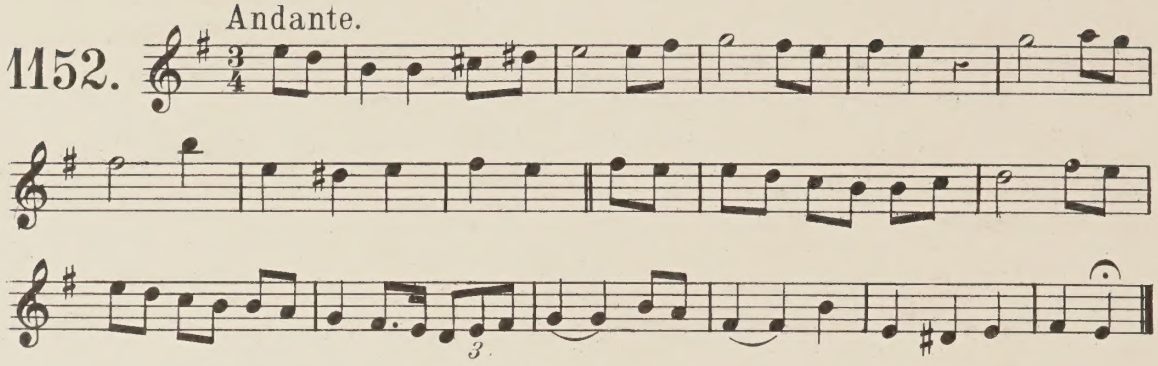
From F. Keane 19th July. 58.

1151.



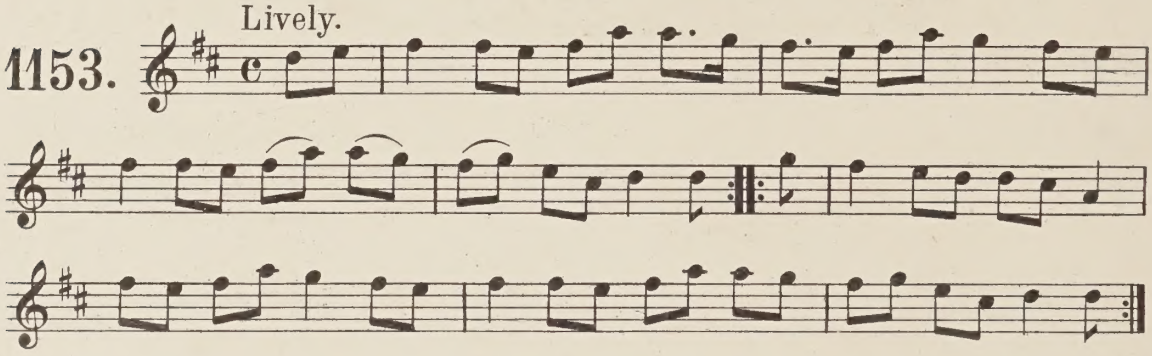
Abaiṛ, a Čumain, ʒil!

1152. Andante.



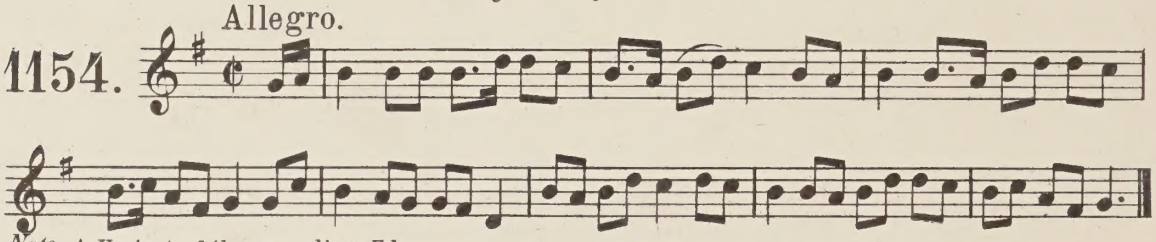
Ha ʒaṁna ʒeala bána.

1153. Lively.



Ha ʒaṁna ʒeala bána.

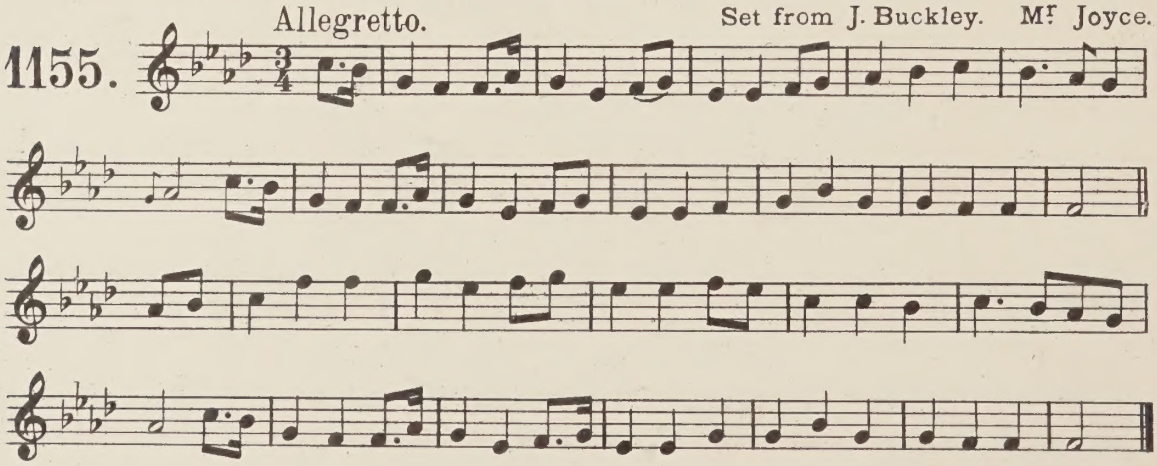
1154. Allegro.



Note. A Variant of the preceding. Ed.
Note. Petrie gives the signature of two sharps. The tune is still known as above. Ed.

An ʒaḃan ʒeal bán.

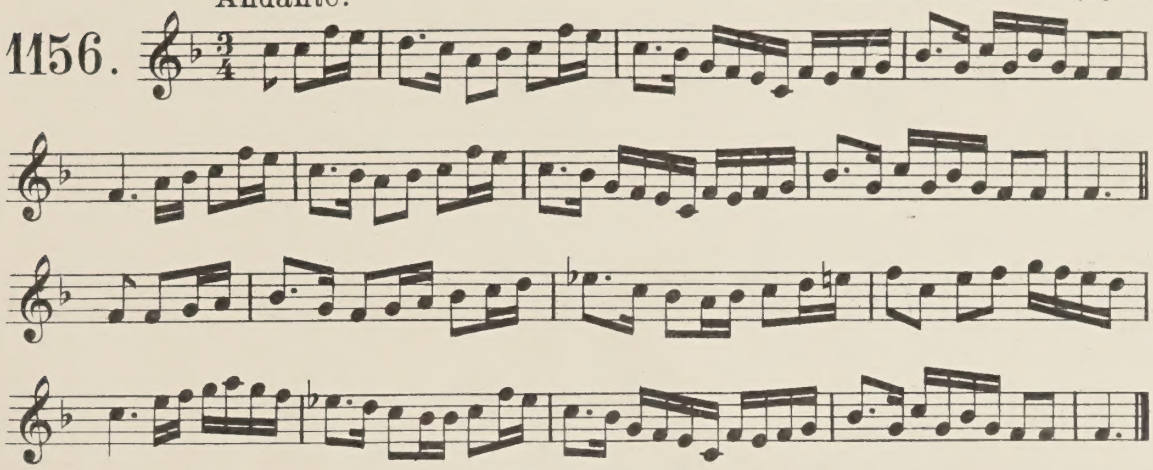
1155. Allegretto. Set from J. Buckley. Mr Joyce.



Tpáḋ mo čléiḃ.

Andante. Set from L. O'Brien. Mr. Joyce.

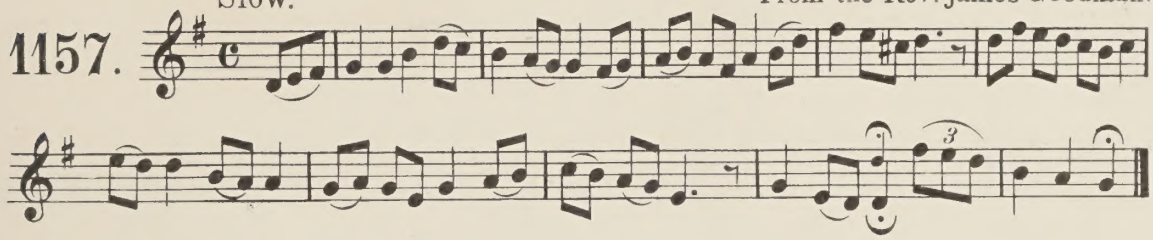
1156.



bé Éipeañ í.

Slow. From the Rev. James Goodman.

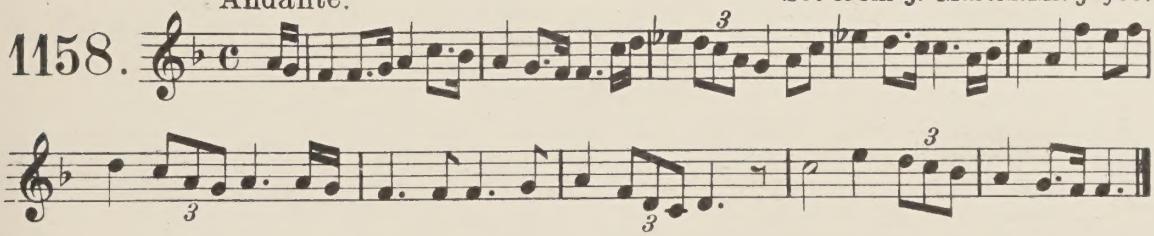
1157.



bé 'n Éipiñ í.

Andante. Set from J. Martin. Mr. Joyce.

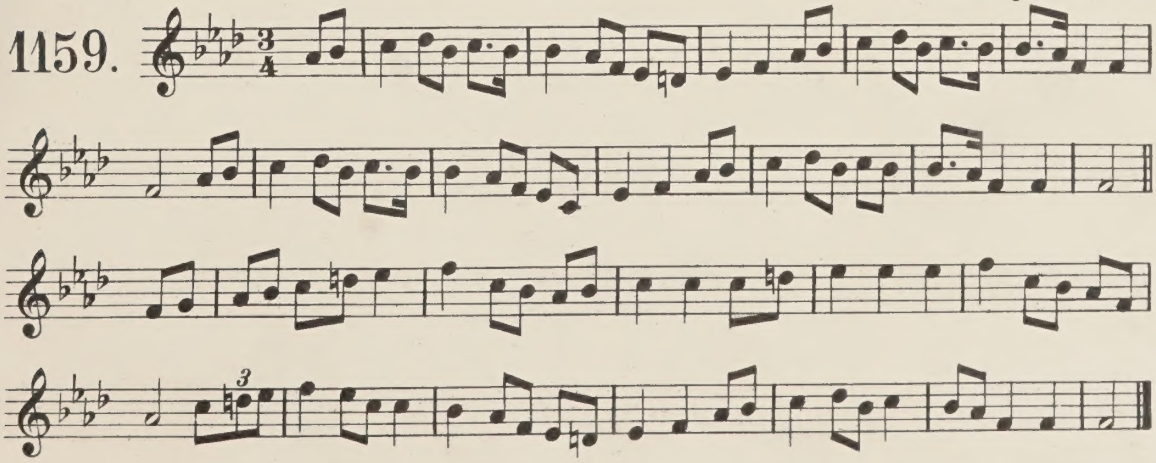
1158.



Ceó ḋpuíḋeačta.

From Mr. Joyce. p. 23.

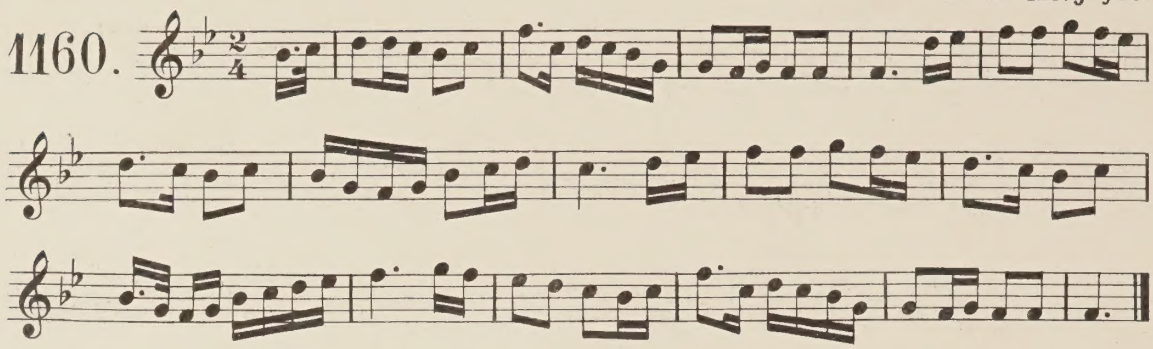
1159.



A čuirle ǯeal mo čroíde.

From Mr. Joyce.

1160.

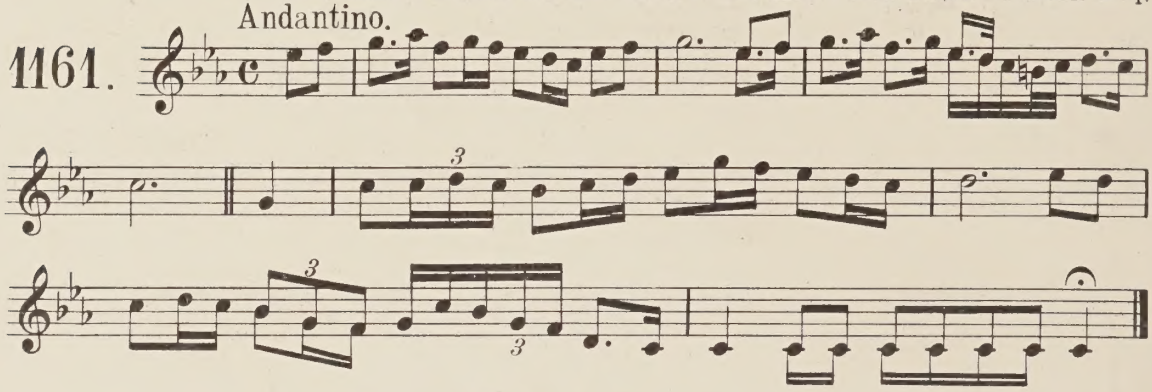


Mo ǯrád! mo čeapc!

A woman's lament for the death of her Hen. From P. Mac Dowell Esq.

Andantino.

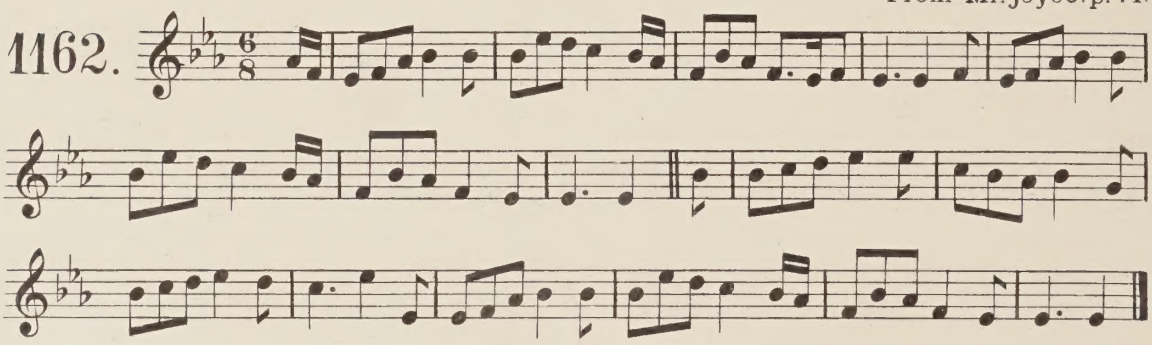
1161.



Óṙán an uiǯ.

From Mr. Joyce. p. 71.

1162.

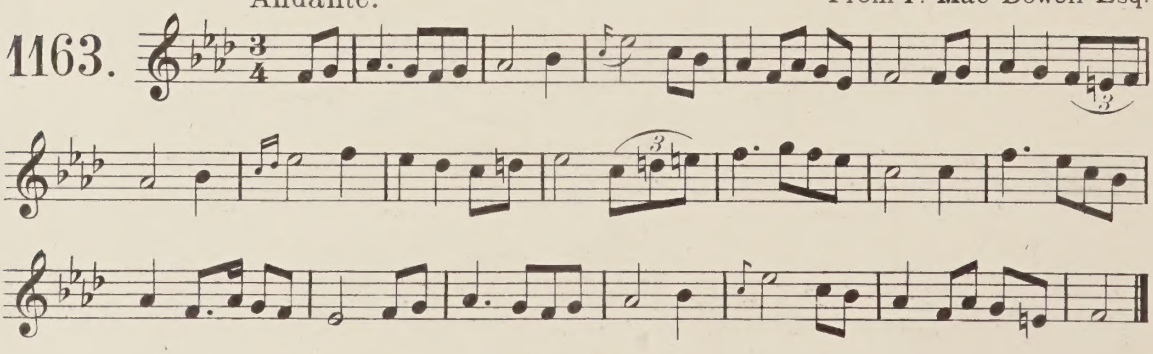


Máiṙe ṫeaṙ.

Andante.

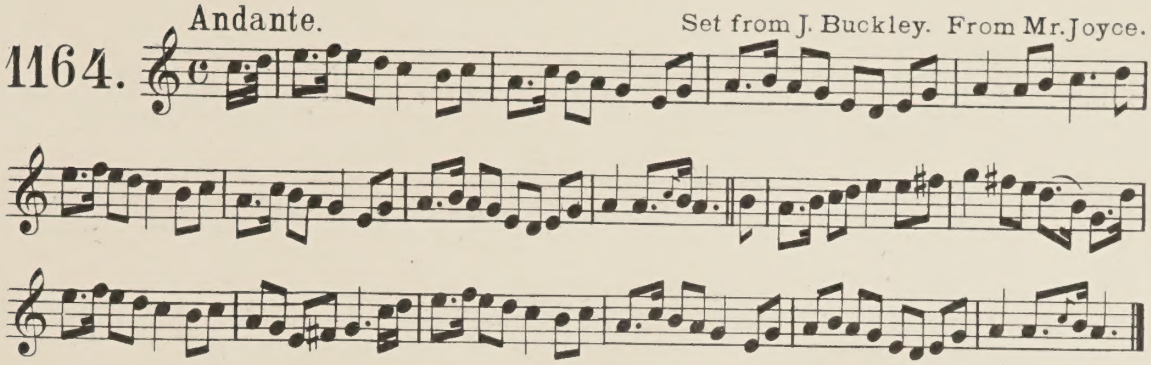
From P. Mac Dowell Esq.

1163.



Andante. Set from J. Buckley. From Mr. Joyce.

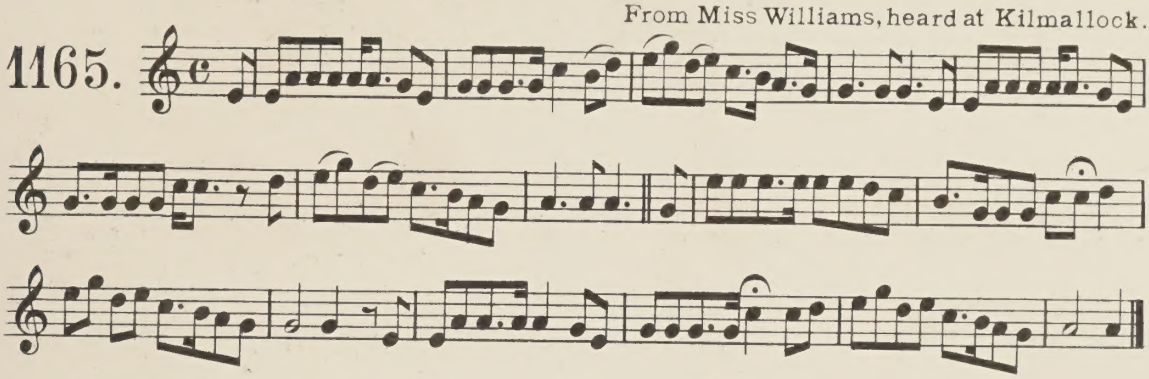
1164.



Is air maidin dom dia luain.

From Miss Williams, heard at Kilmallock.

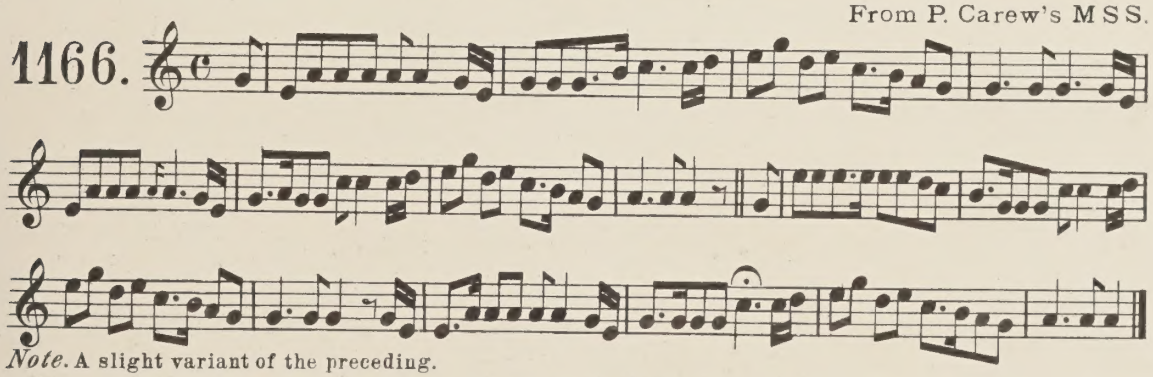
1165.



Is air maidin dom dia luain.

From P. Carew's MSS.

1166.

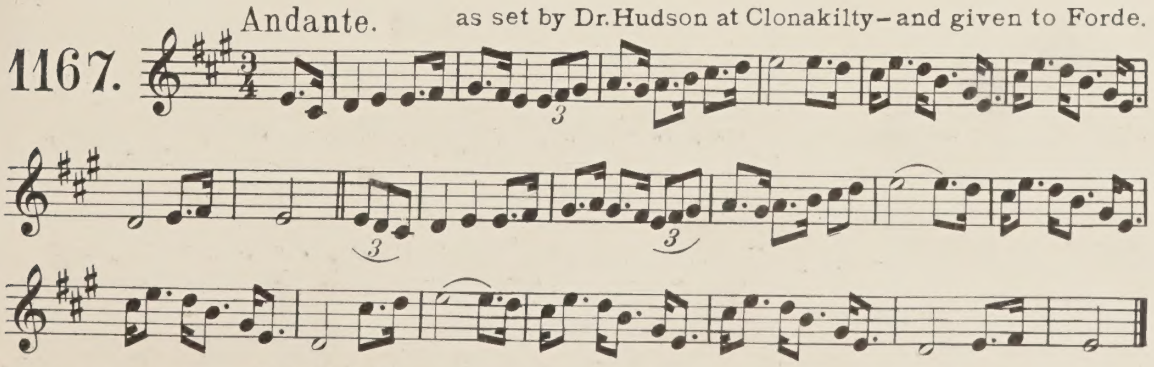


Note. A slight variant of the preceding.

Coir na bríġde.

Andante. as set by Dr. Hudson at Clonakilty—and given to Forde.

1167.

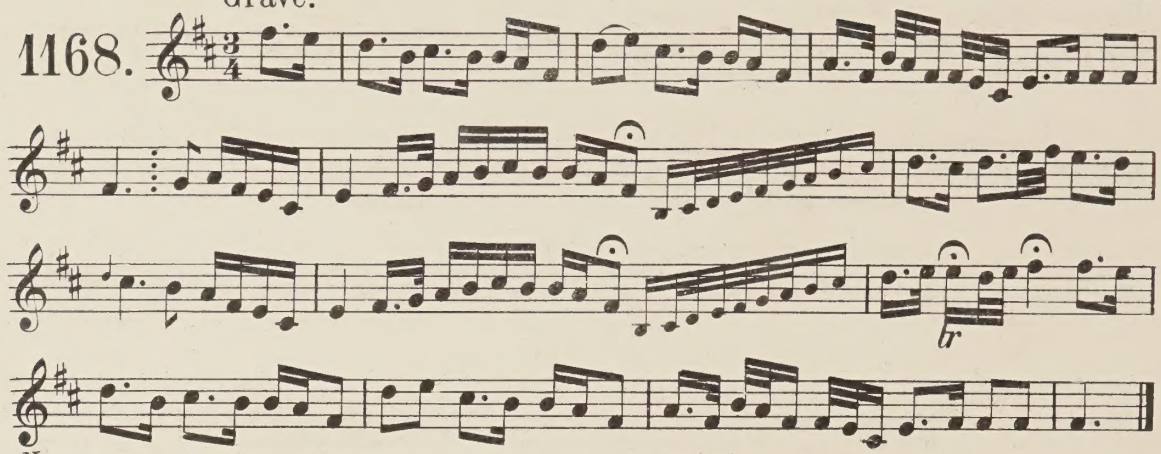


Petrie adds note "This air, which is fine, seems obviously to be a form of the "Clar bug deal" with the..... transposed" (Part of his note has been cut off by the binder) See following tune. Ed.

An cláp boz "béil",

Grave. or "Cashel of Munster."

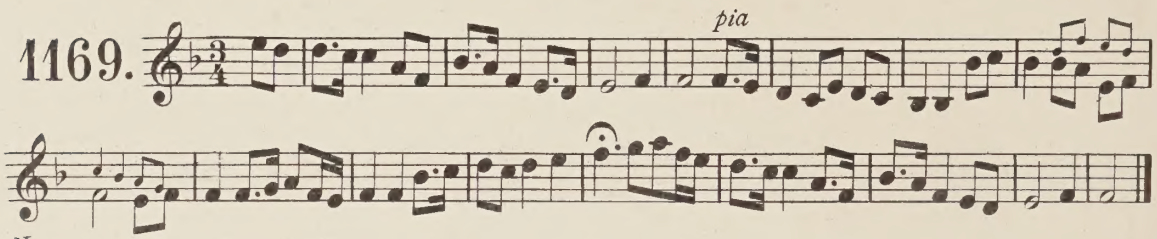
1168.



Note. A variant of "The soft deal board." See Nos 581 and 582. Ed.

Coir na bpíżoe.

1169.

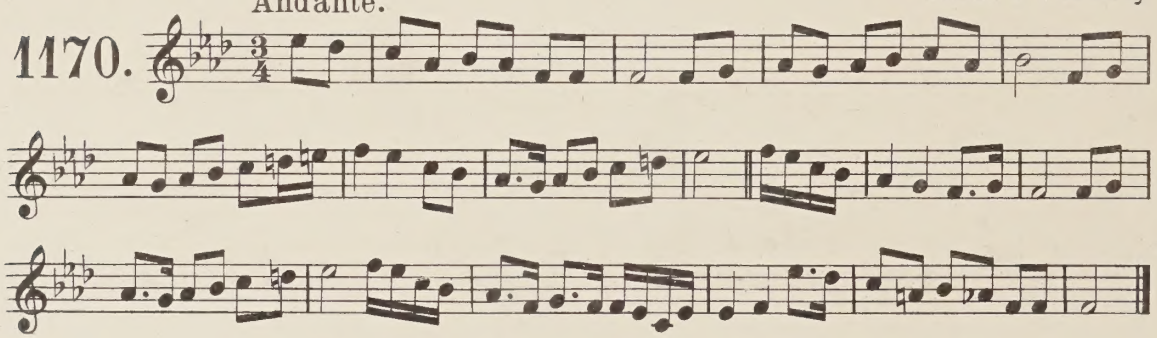


Note. A variant of the preceding.

Dáire an čúil ṙiñ.

Andante. From P. Coneely.

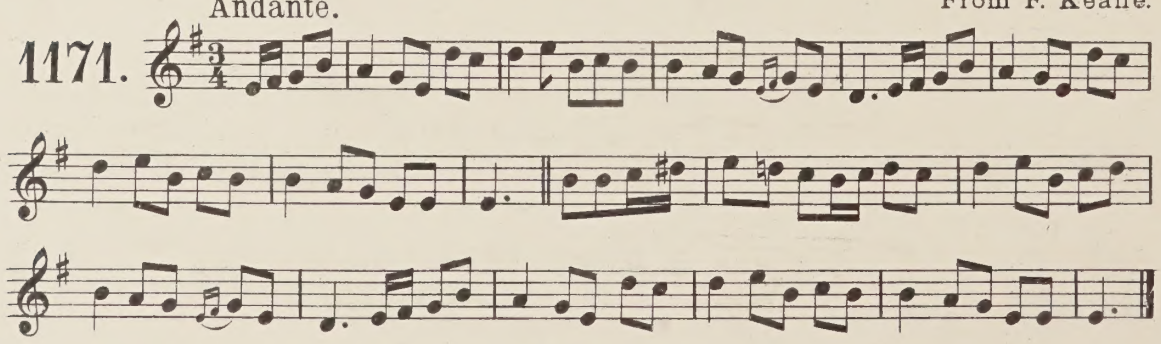
1170.



Dallí bán.

Andante. From F. Keane.

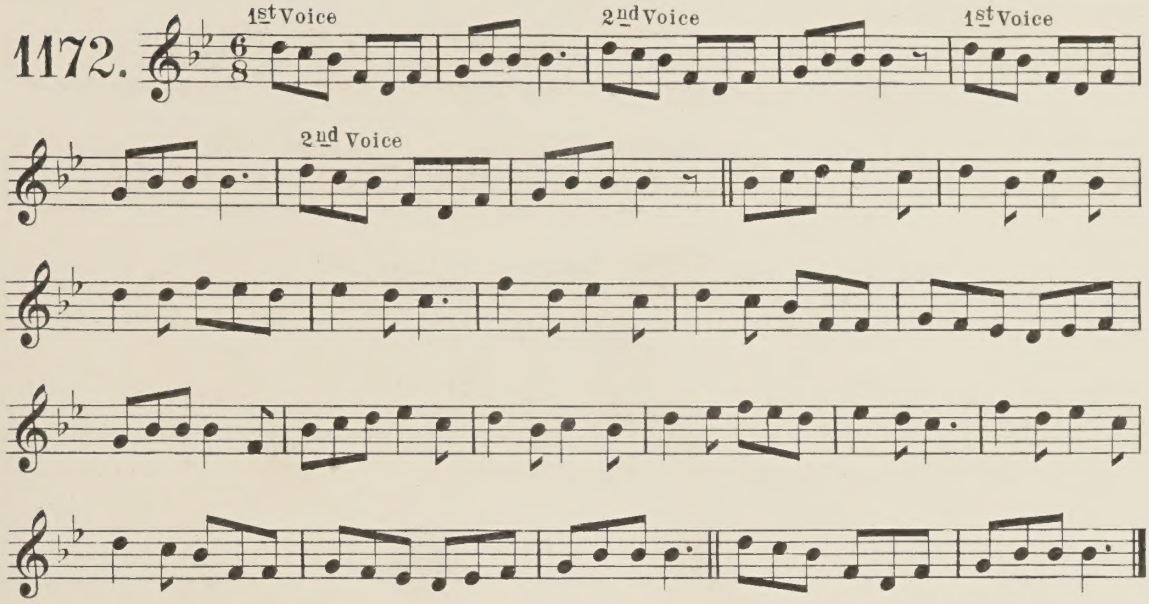
1171.



Cuiṙim-ṙe čuʒaṫ-ṙa an ṙealb̆án ṙeóḋ.

From Frank Keane.

1172.

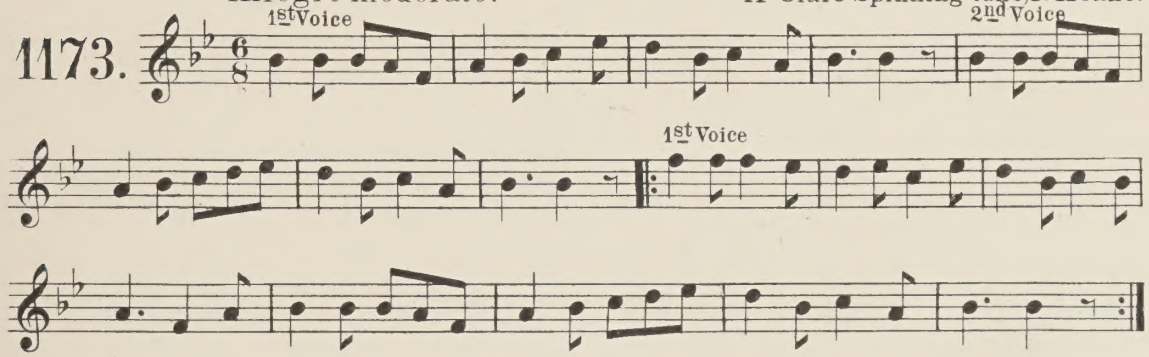


Siúb̆ail iṙ ƒaiʒ mo čéile dom aiṙ eiṙiciñ bo ṙúiñ.

Allegro moderato.

A Clare Spinning tune, F. Keane.

1173.

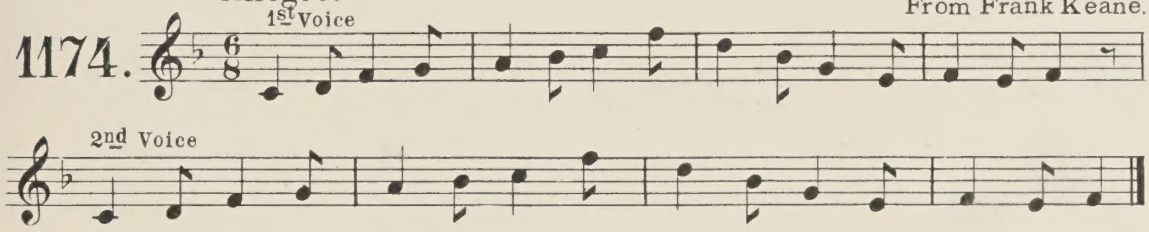


Dúnaḋán doṙča donn.

Allegro.

A Spinning wheel tune,
From Frank Keane.

1174.

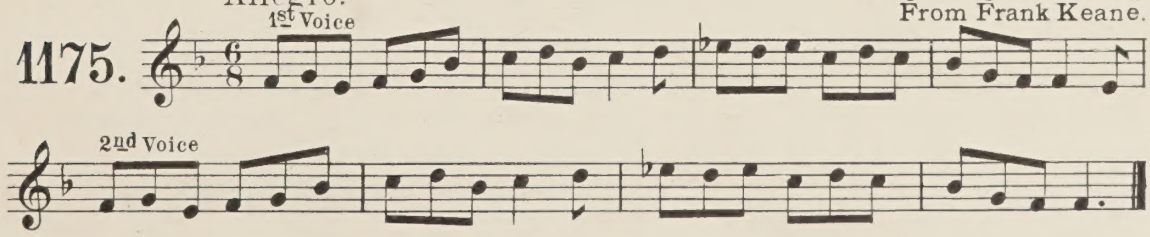


Iṅṫṙiñ o luṫṙa a luṫṙa laṫṙa.

Allegro.

A Spinning wheel tune,
From Frank Keane.

1175.

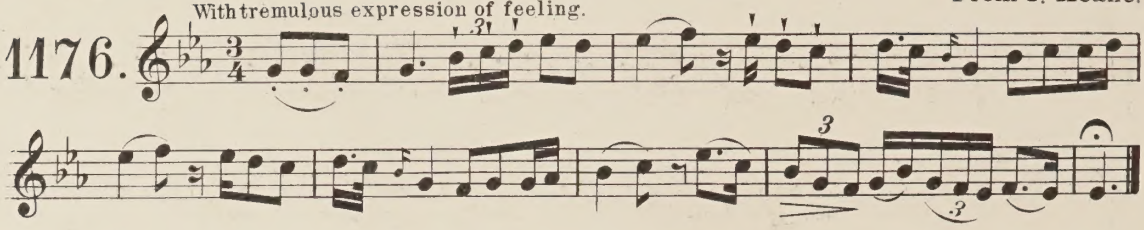


Caoine—do čuaid mé, ár tu-ra.

From F. Keane.

With tremulous expression of feeling.

1176.

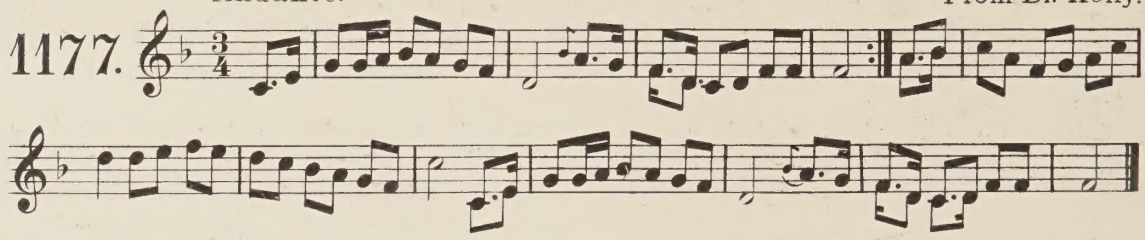


Óč ón! a čuid an t-raoiġil.

Mayo air.
From Dr. Kelly.

Andante.

1177.

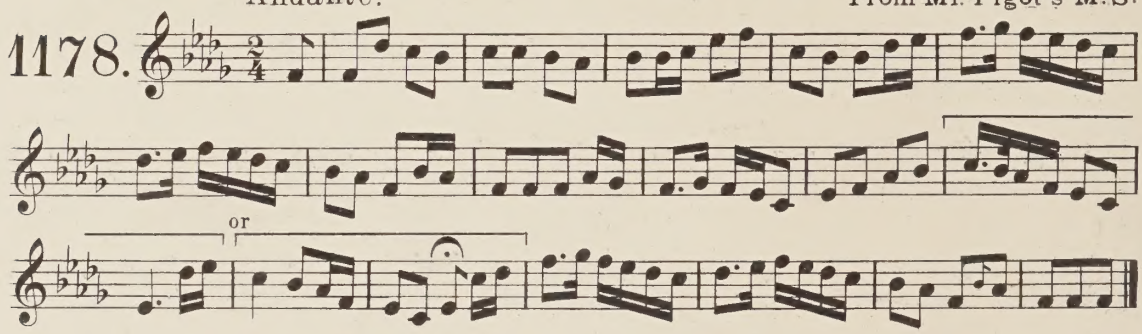


Ir truaġ mé! i Saranaiġ.

From Mr. Pigot's M.S.

Andante.

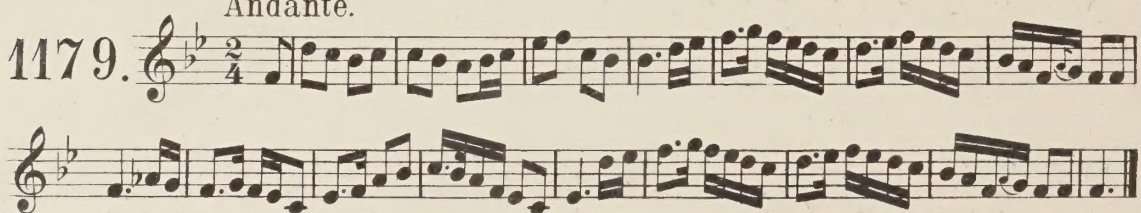
1178.



Ir truaġ mé! i Saranaiġ.

Andante.

1179.



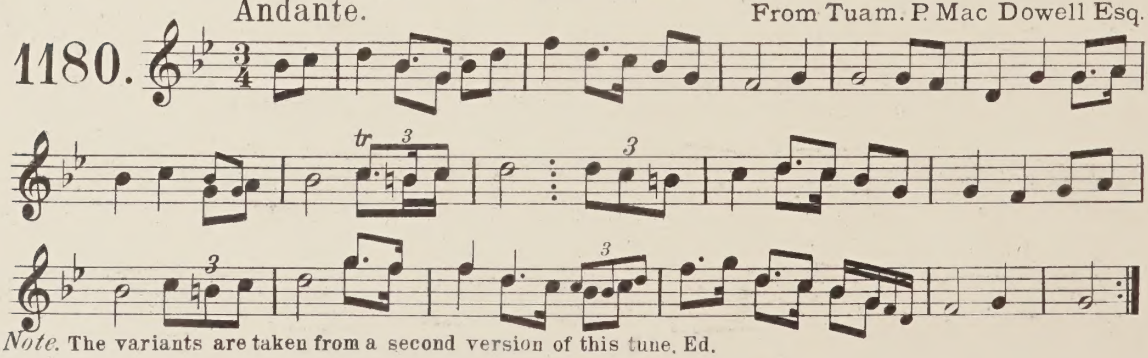
The same air as the preceding. Different set. Petrie's note. Ed.

Róir ġeal duḃ.

Andante.

From Tuam. P. Mac Dowell Esq.

1180.

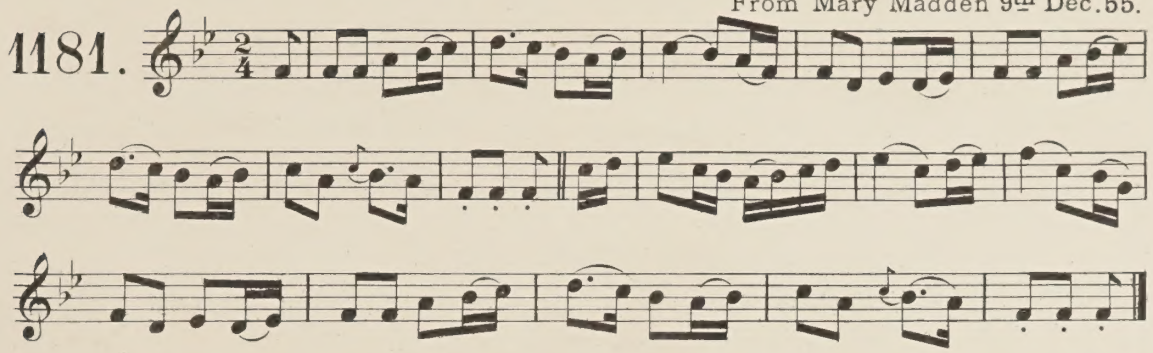


Note. The variants are taken from a second version of this tune. Ed.

Ap coiñleać ʒlaſ an ṙóʒm̆aiṗ.

"On the green stubble of Autumn."
From Mary Madden 9th Dec. 55.

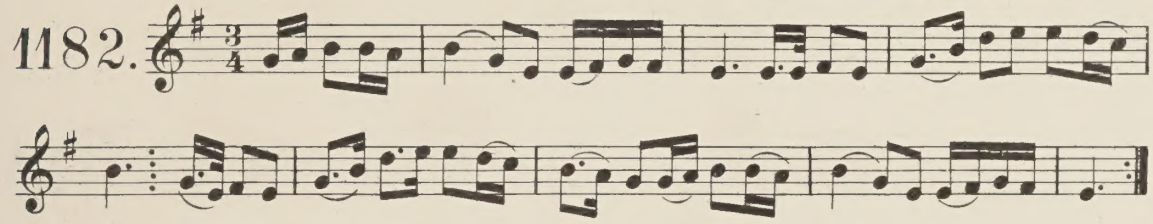
1181.



An t-ſean b̆ean čaṁʒpač.

From Mr. Hardiman's M. S.

1182.

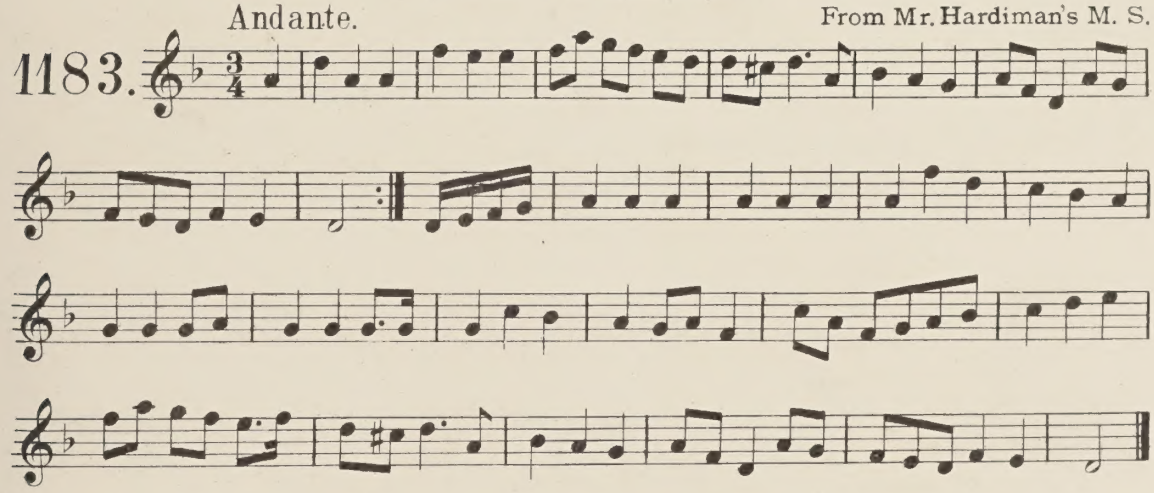


Iſ ſeal úd dom ap bpiapaib̆.

Andante.

From Mr. Hardiman's M. S.

1183.

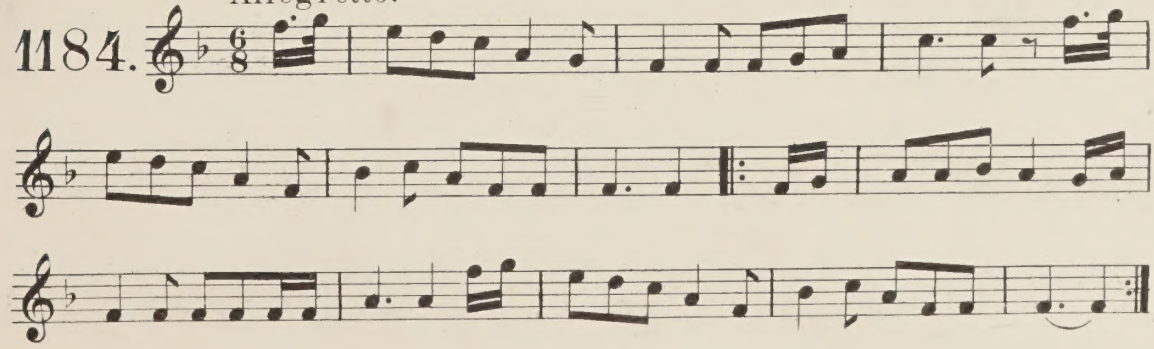


Cúl na muice.

Allegretto.

From Mr. Hardiman's M.S.

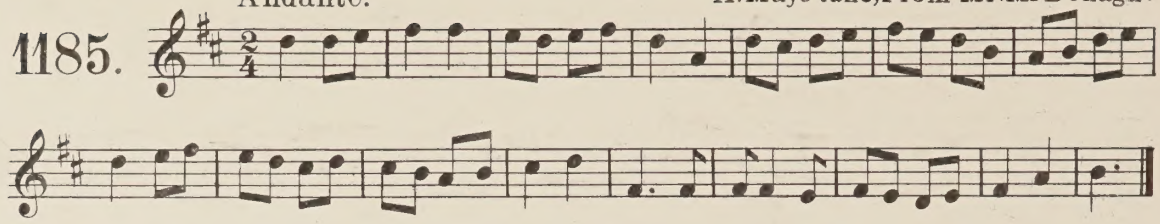
1184.



Seiñ ruar na píopaíde.

Andante. A. Mayo tune, From Mr. McDonagh.

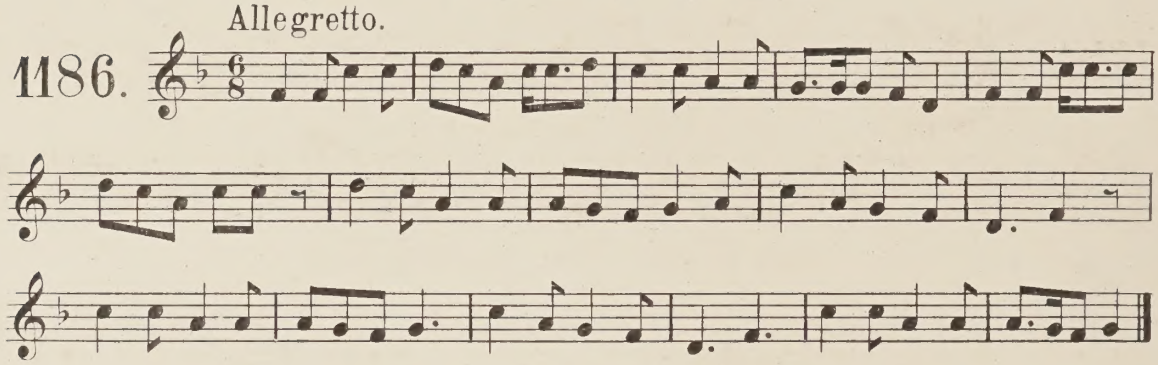
1185.



Ir é ro an ramrad ťiocfaid zo haorač.

Allegretto.

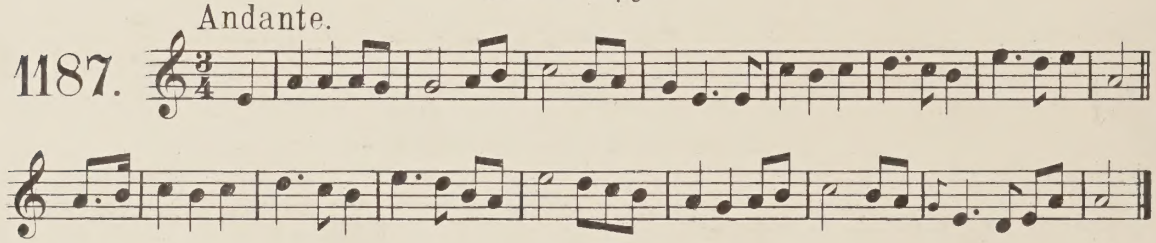
1186.



Sláinte uirze.

Andante.

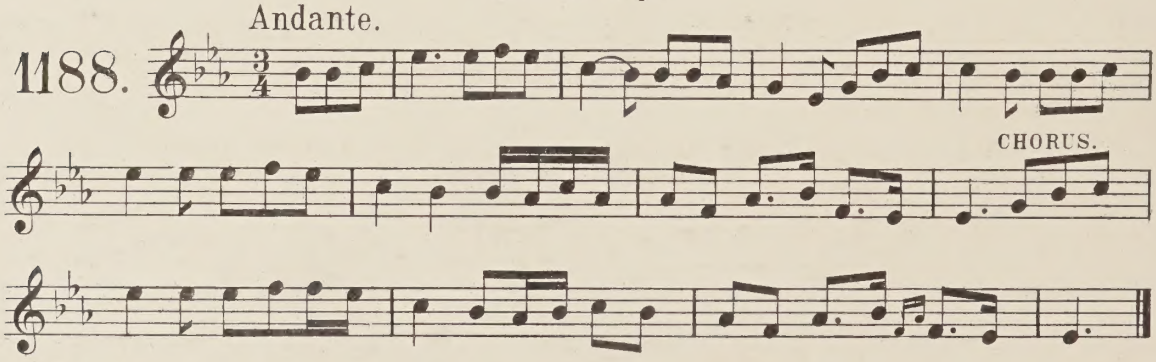
1187.



Laoíd na Síže.

Andante.

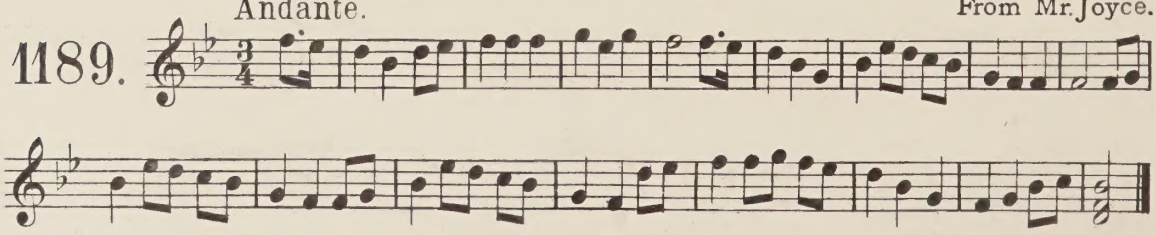
1188.



Coir taoíb̆ lear, an ǯaorťa.

Andante. From Mr. Joyce.

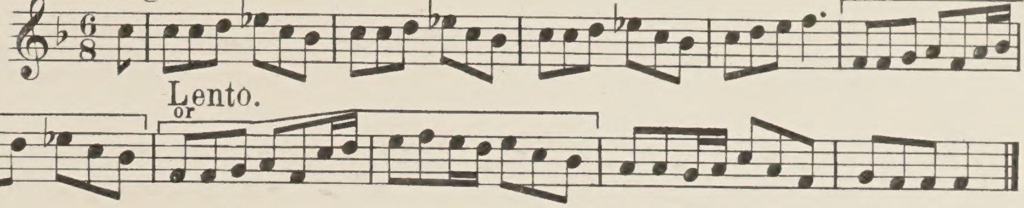
1189.



Cá r' ḟág tú do ḃríste? A ḟean duine ċroíḋe!

Allegretto. From T. Mac Mahon.

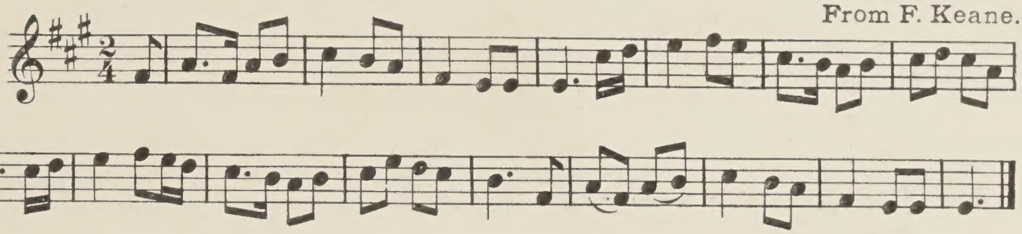
1190.



A ḋġerḃráṫair! is díombáḋ tú luaḋ lé mnaoí.

From F. Keane.

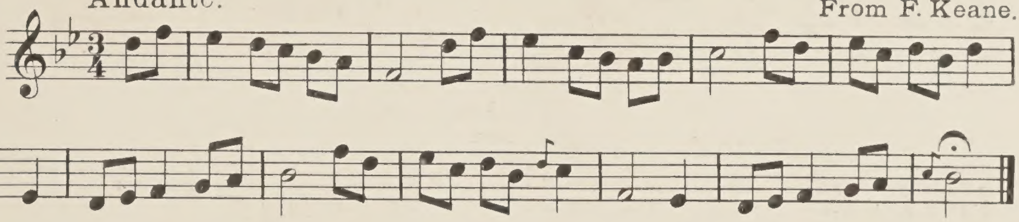
1191.



Gráḋ mo ċroíḋ-sa an "píosa" d'ḟear.

Andante. From F. Keane.

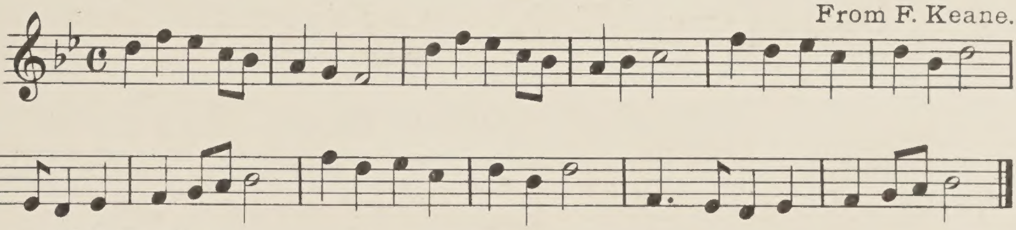
1192.



Gráḋ mo ċroíḋe an "píosa" d'ḟear.

From F. Keane.

1193.

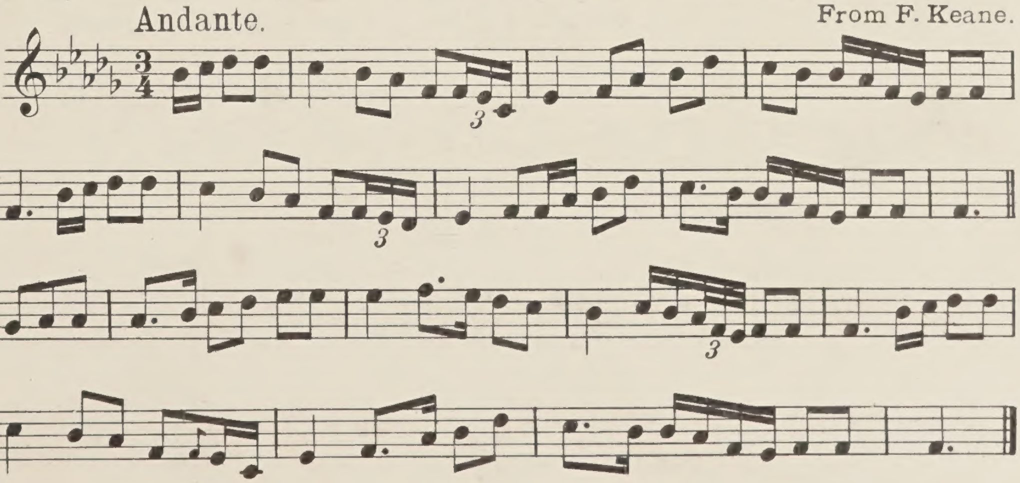


Note. A variant of the preceding.

A Óġánaiġ óig! má ġaḃan tusa an bóṫar. nó "an gadaiġe gránda."

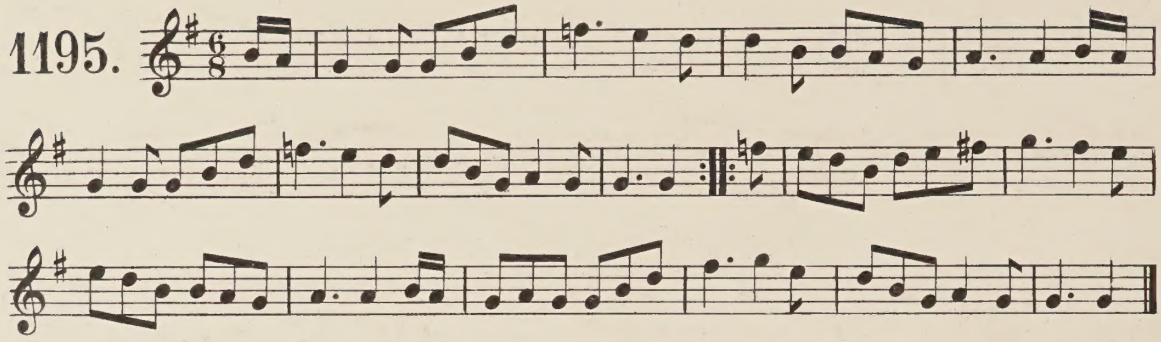
Andante. From F. Keane.

1194.



Do bhón gan mire'ran ghéin-bean!

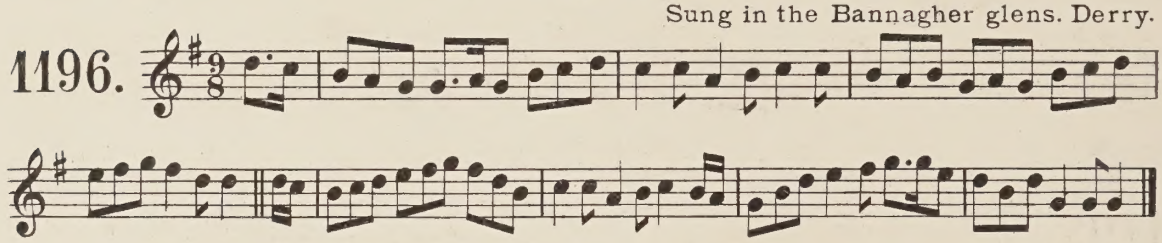
1195.



bár an uirge beatha.

Sung in the Bannagher glens. Derry.

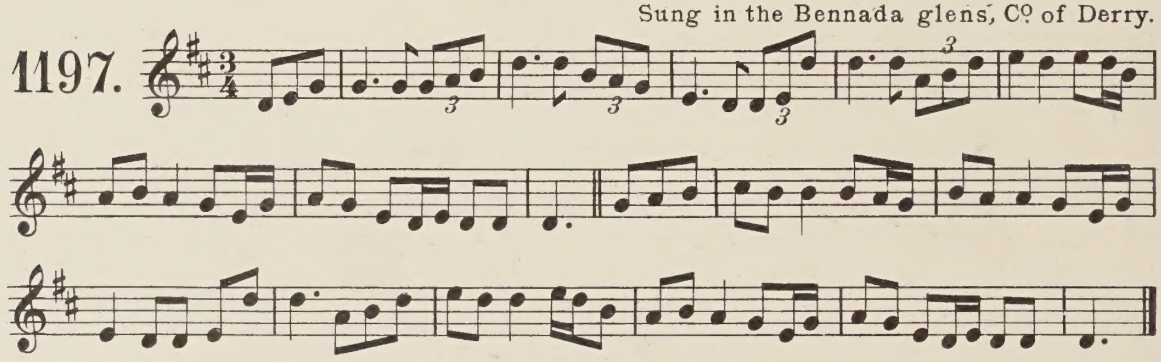
1196.



Nóra bheathnach.

Sung in the Bennada glens, Co. of Derry.

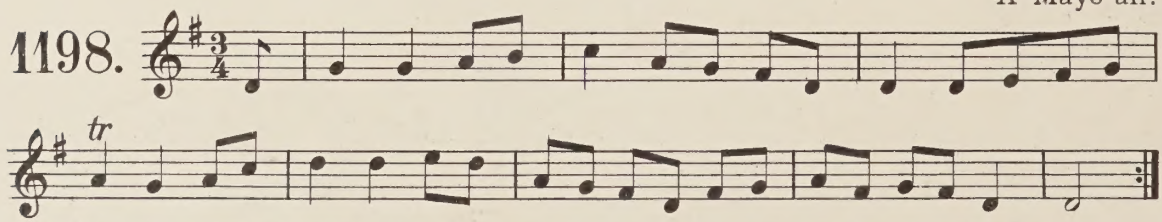
1197.



Mach mire an ceann cinnich.

A Mayo air.

1198.

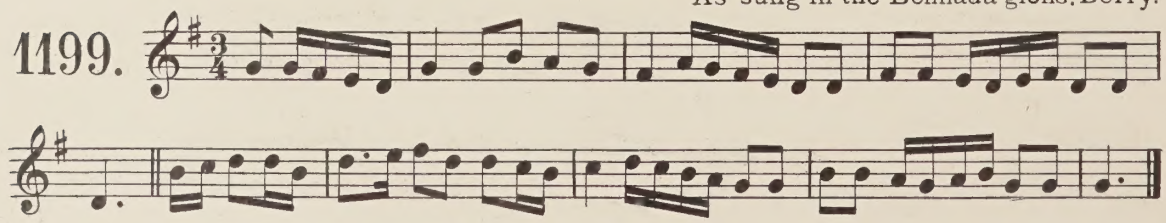


Note. Petrie writes this Gaelic title in English characters thus:- "Nogh mise un cian einrich"? Ed.

Tá mo ghrádh air dhath na ghréna.

As sung in the Bennada glens, Derry.

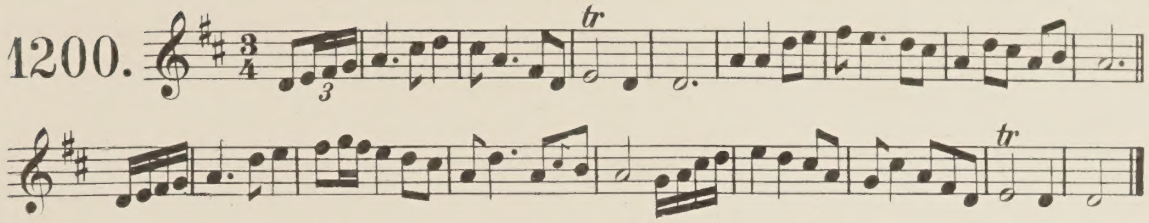
1199.



b' ḟuṙuṙda aṫne nač b̆ṙaca tú Róṙa a-ṙíam̆.

Sung in the Bennada glens.

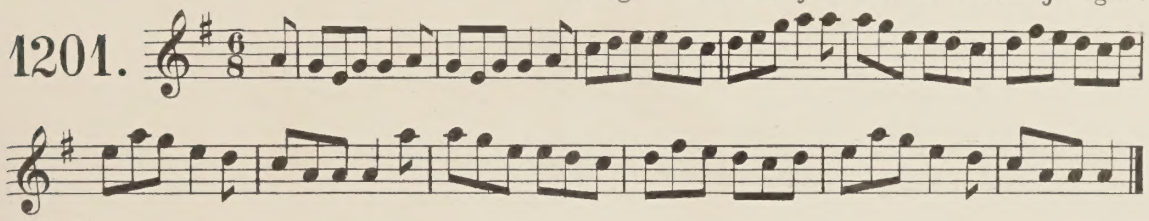
1200.



Cať al mac Aoḋa.

Sung in the County of Louth. From J. Tighe.

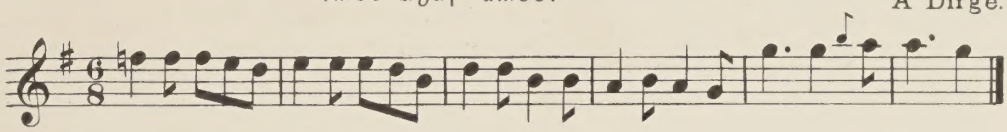
1201.



"Imbó aʒaṙ umbó."

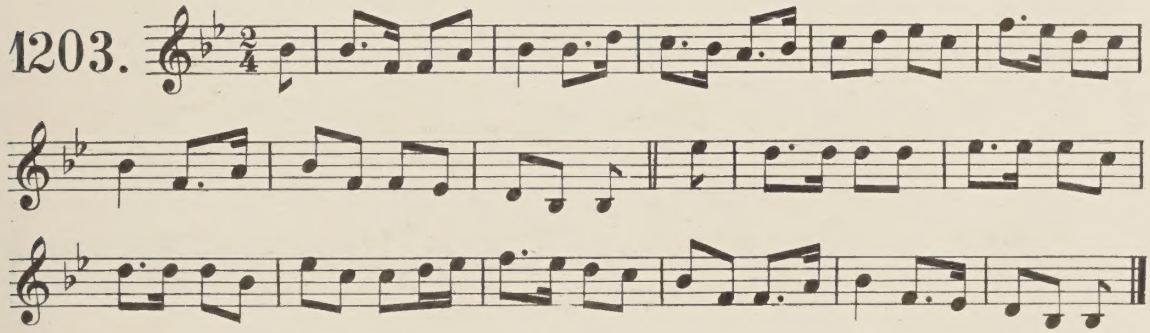
A Dirge.

1202.



An "wattle" ó!

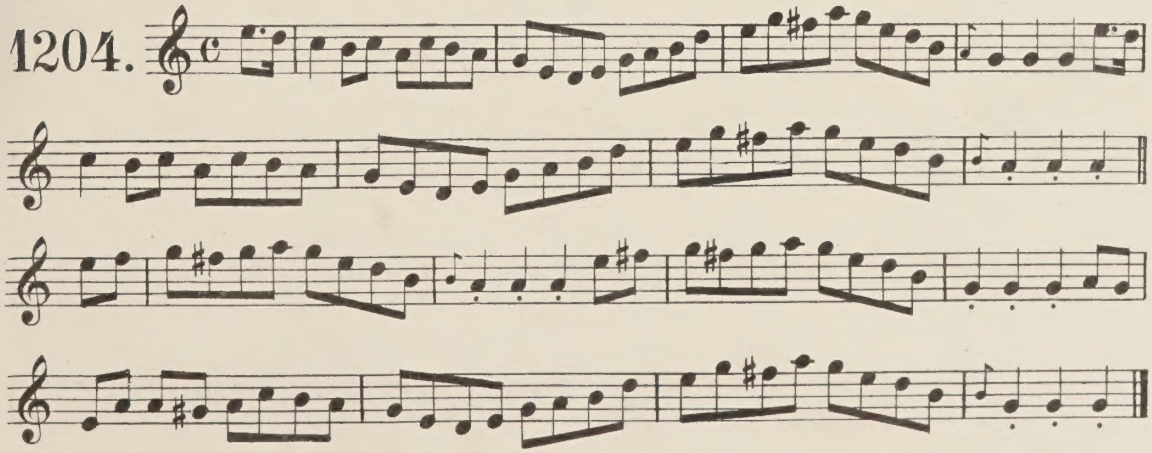
1203.



An t-ṙean b̆ean b̆oč̆t.

As-sung in Munster.

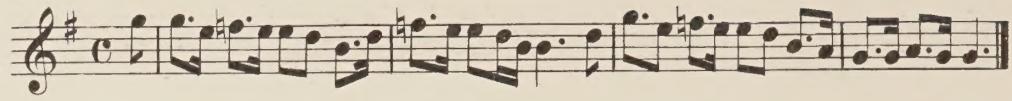
1204.



Sciaċ Luipeaċ Duipe.

An ancient Hymn. Also the melody of Ossian's poem of Tale.

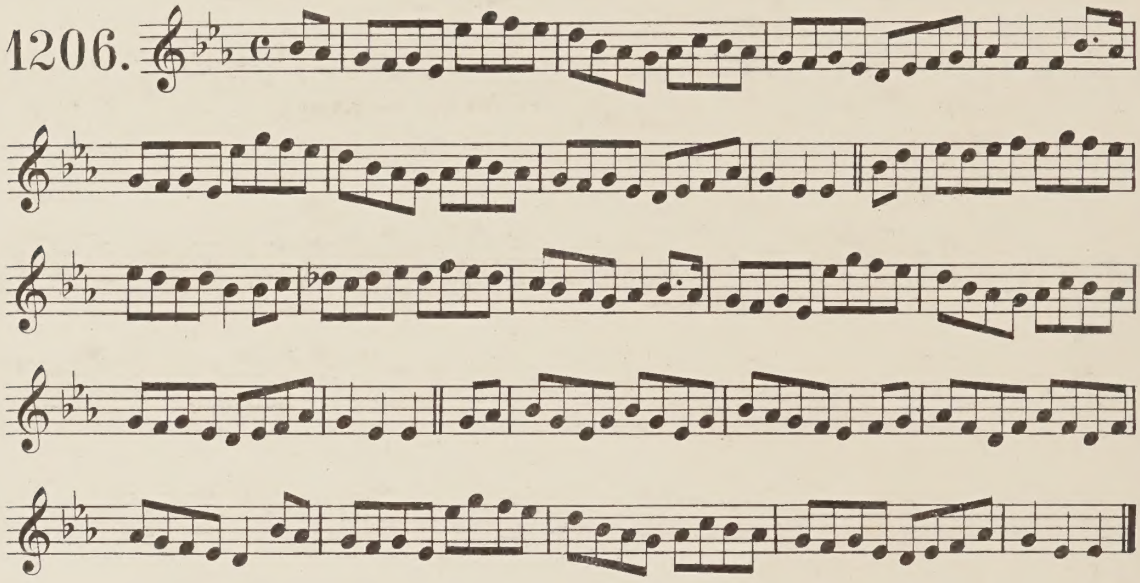
1205.



An ṙpealaḋóiṙ.

The Cuckoo's nest.

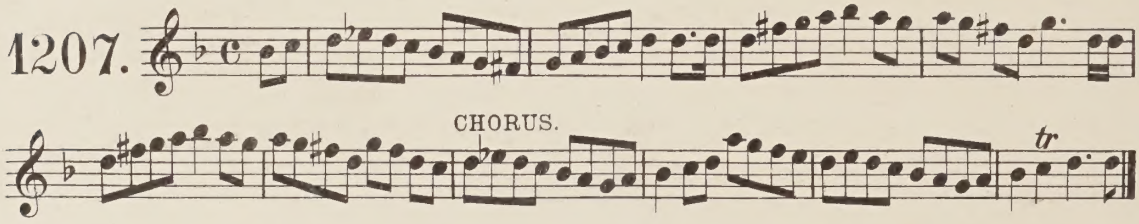
1206.



bean a taḃaiṙne.

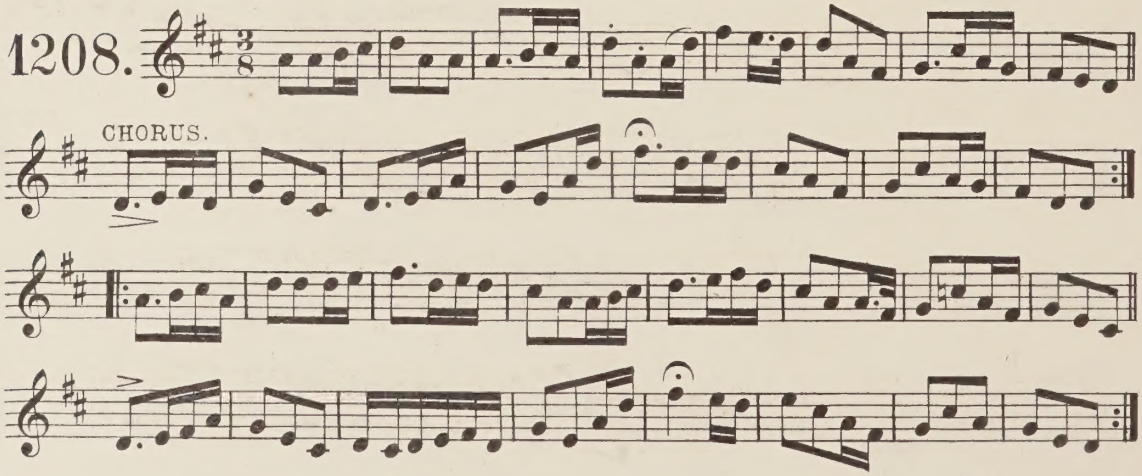
Or, the Hostess.

1207.



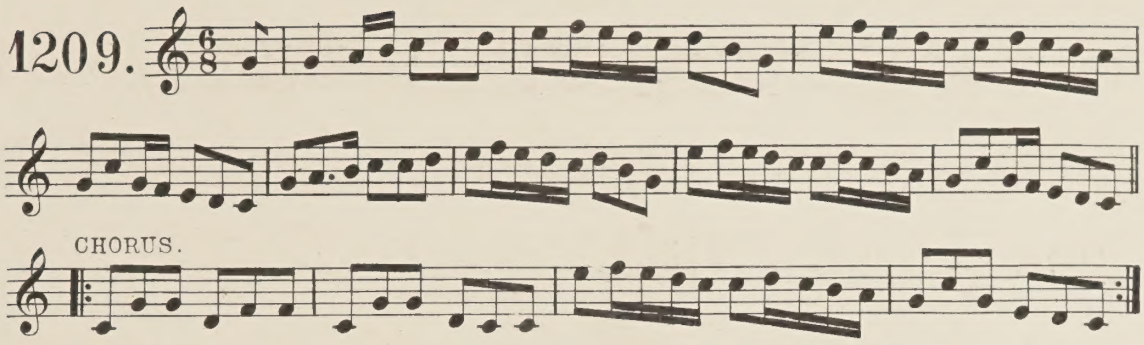
An ṗalaiżin ṁuíṁneaċ.

1208.



An ṗalainʒin m̆uíneac.

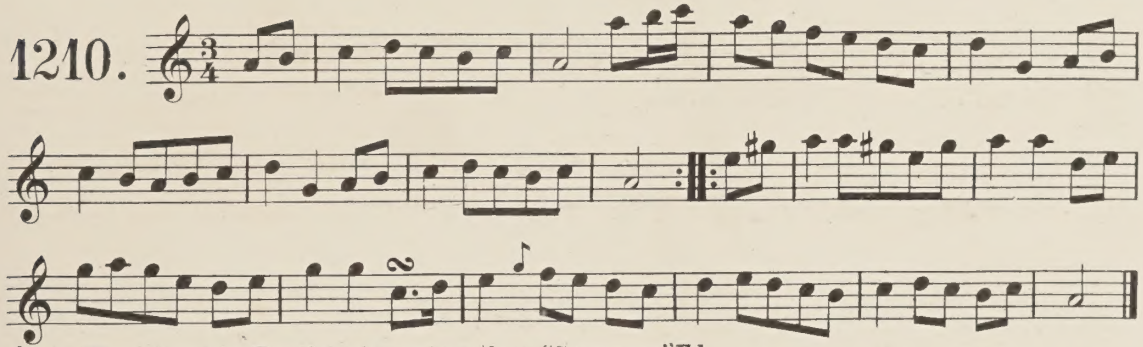
1209.



Cremóna.

Carolan.

1210.



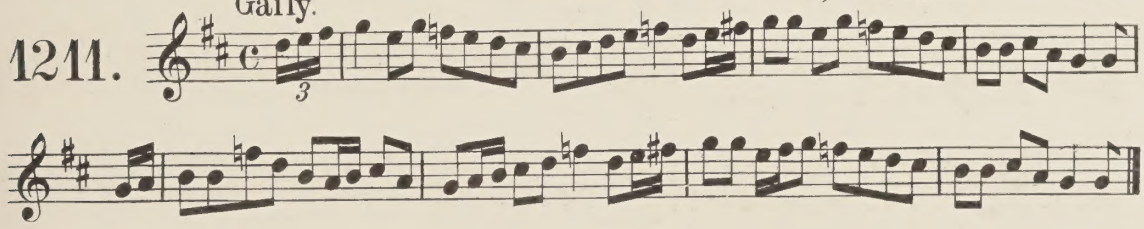
Note. The title is in English characters thus: "Cremonea" Ed.

Táilliúr an ʒ́daiʒ.

or, The taylor of the cloth.

Gaily.

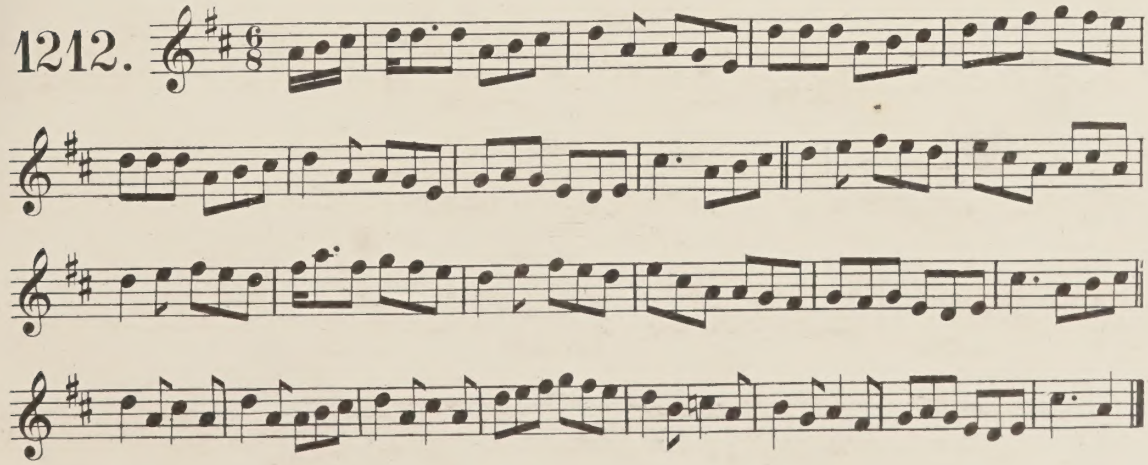
1211.



Fan mar táir, a č́laiḋre!

A Munster jigg.

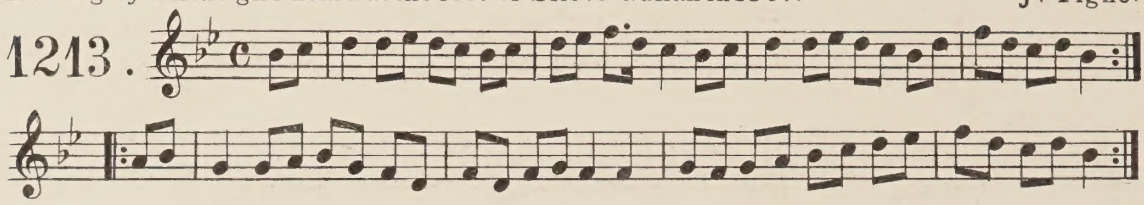
1212.



Ó! mo ċailín; d'imṫiġ sí!

As sung by a little girl heard at the foot of Slieve Gullan in 1807. J. Tighe.

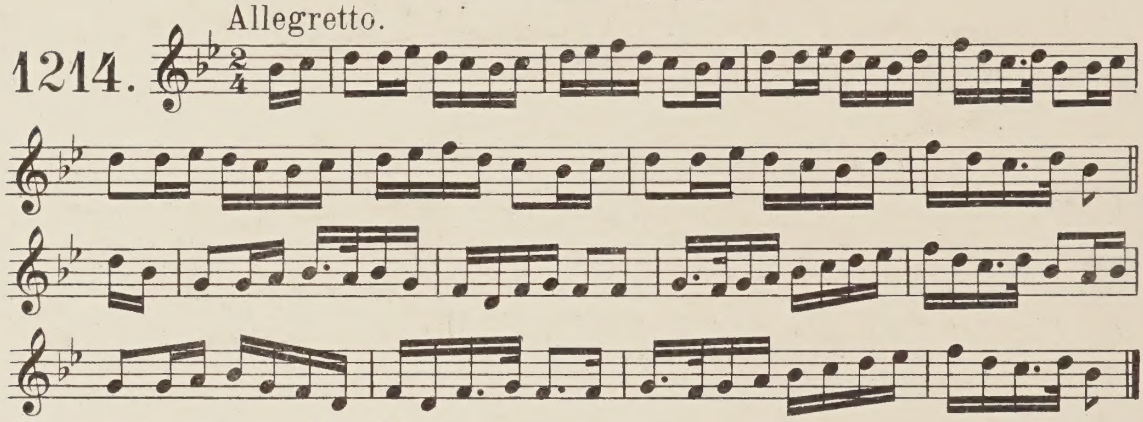
1213.



Ó! mo ċailín, d'imṫiġ sí!

Allegretto.

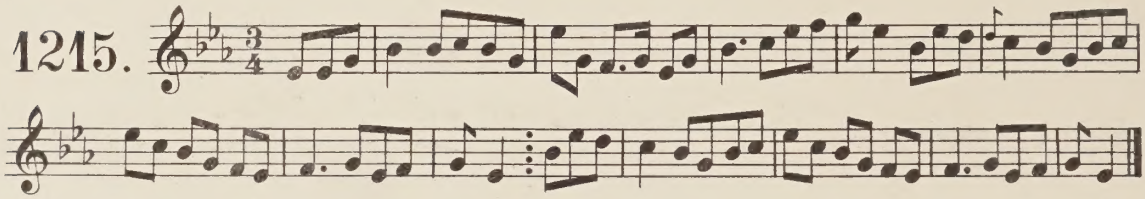
1214.



Note. A variant of the preceding. Ed.

Cia in bealaċ a ndeaċaiġ sí?

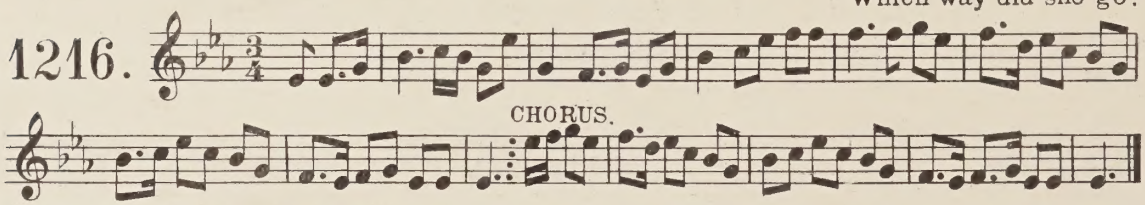
1215.



Cé'n bealaċ a ndeaċaiġ sí?

"Which way did she go?"

1216.



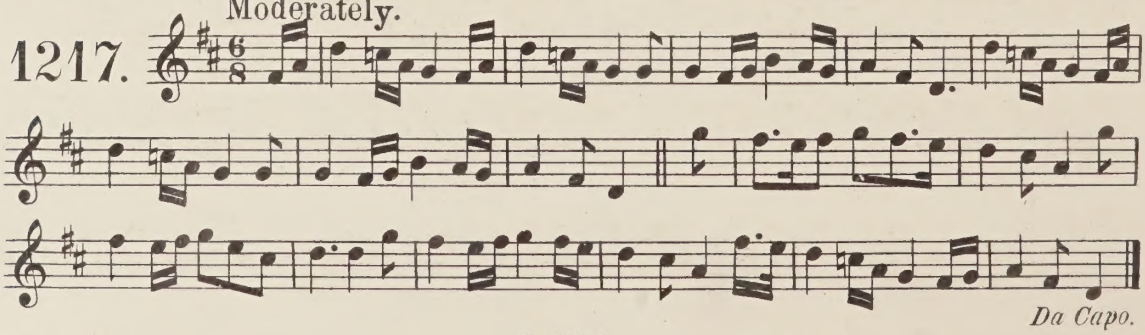
Note. A variant of the preceding. Ed.

Bríġid an ċúil báin.

Or, Brigid of the fair hair. A Munster air, set in Caher.

Moderately.

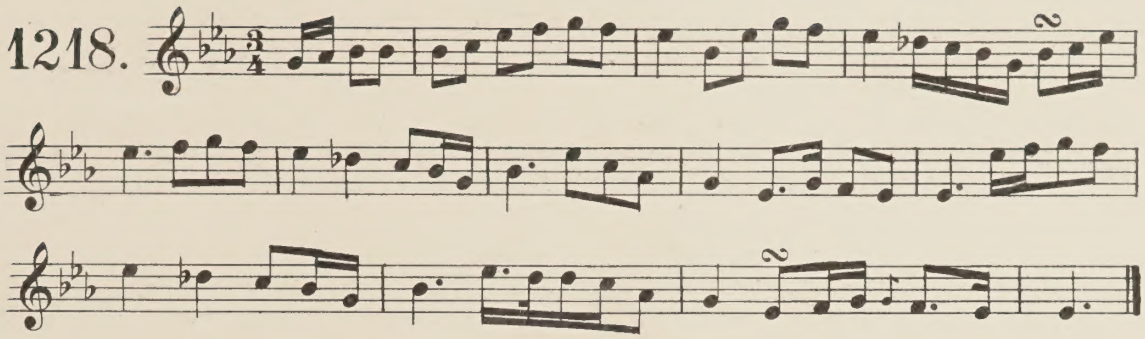
1217.



Da Capo.

An cailín doñ.

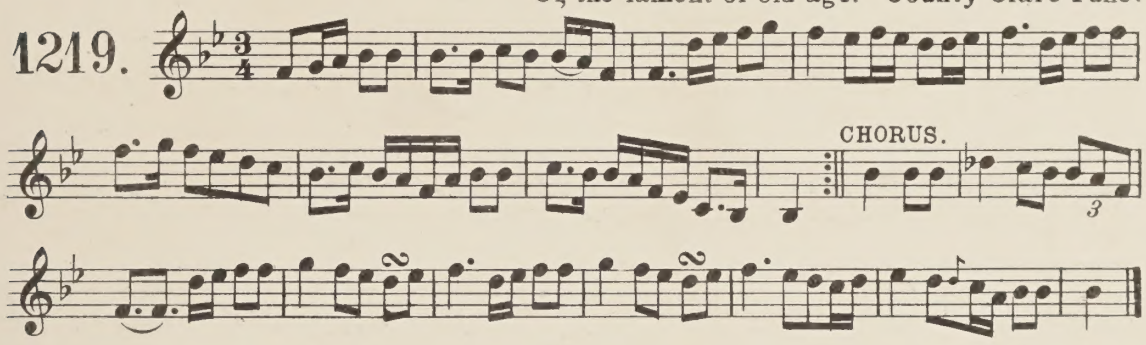
1218.



Caoíne na ṛean-aoíṛe.

Or, "the lament of old age." County Clare Tune.

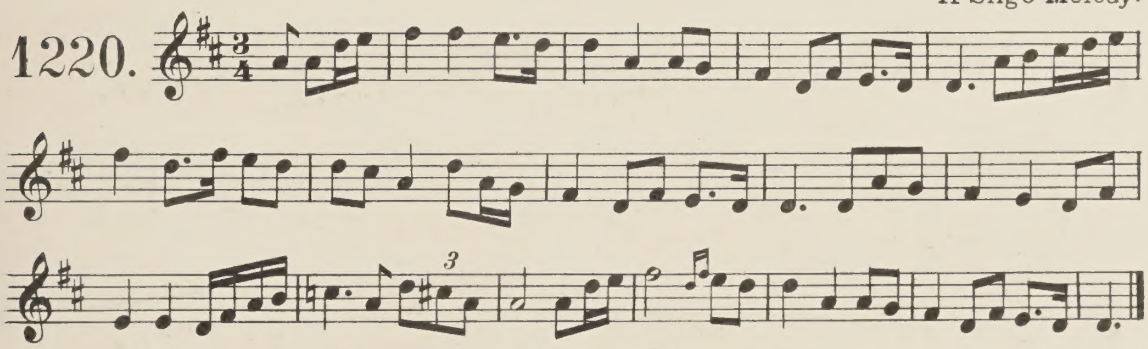
1219.



Hí ólṛiḋ mé ní aṛ mó eiṛ na bóṫ'ṛaiġ ṛeo Šliġiġ.

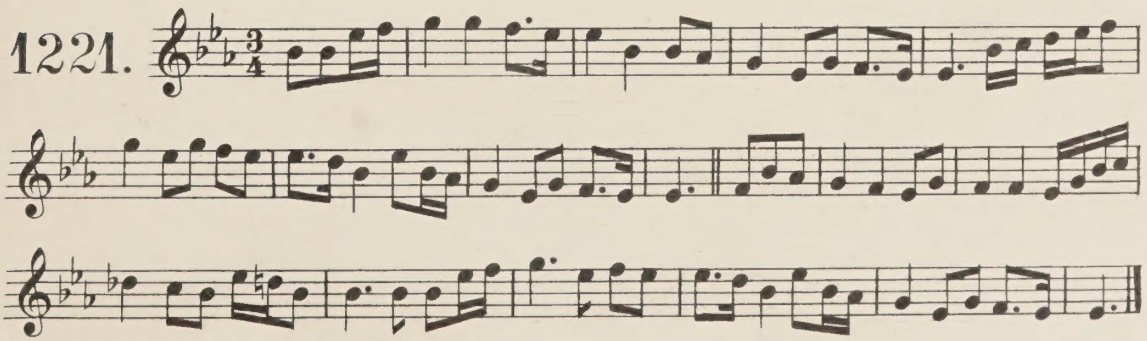
A Sligo Melody.

1220.



Hí ólṛiḋ mé ní aṛ mó aṛ na bóṫṛe ṛeo Šliġiġ.

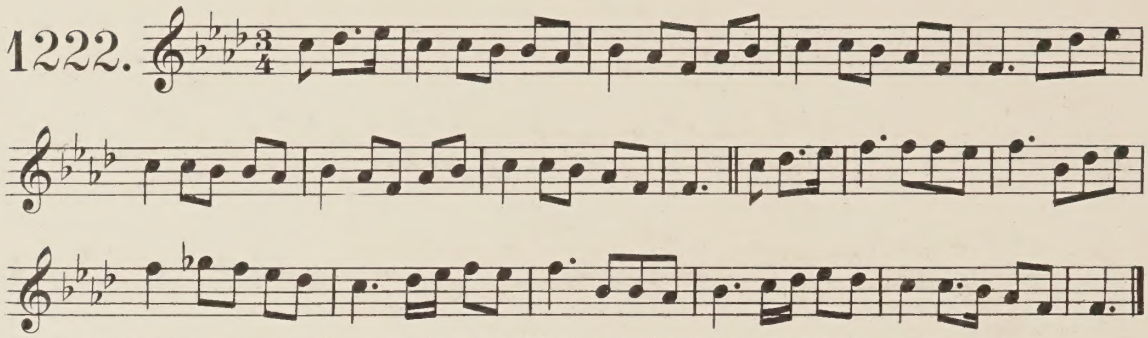
1221.



Note. A slight variant of the preceding. Ed.

Ní ólfid mé ní ar mó air na bóṫ'raiġ reo Šliġiġ.

1222.

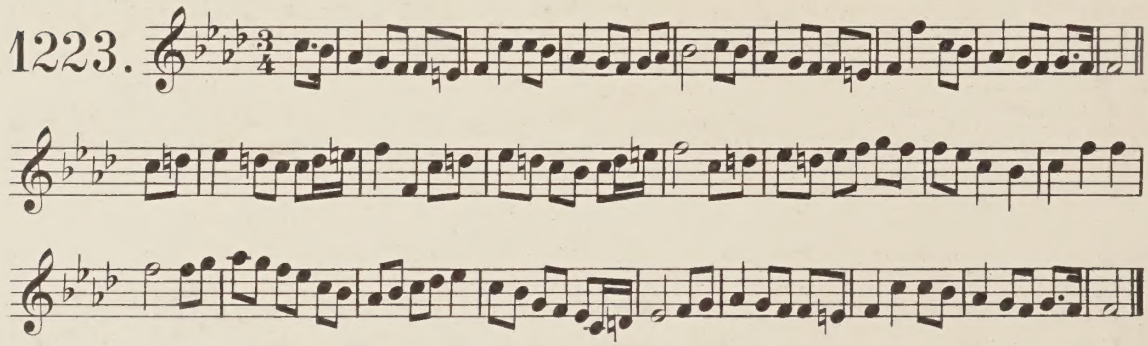


Note. Petrie places a signature of B flat and A flat at the beginning of this tune. Ed.

Seáġan ġaḃa.

An Erris Melody.

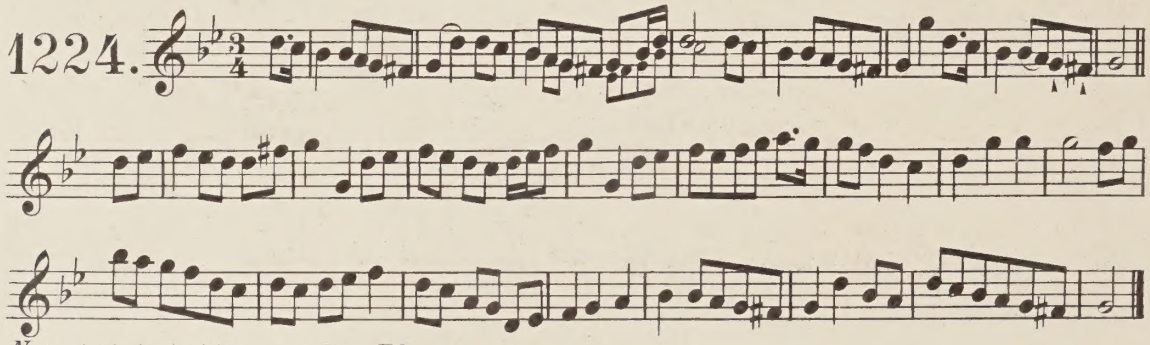
1223.



Seán ġaḃa.

An Erris Melody.

1224.

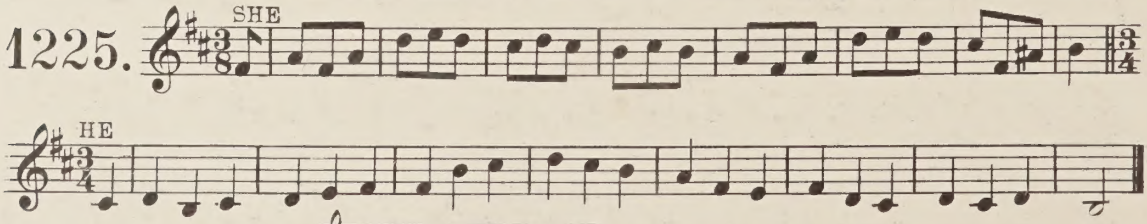


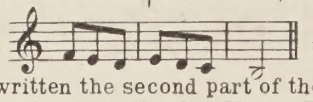
Note. A variant of the preceding. Ed.

Seanduine cam.

Or, "the young wife and the old man," as sung in the county of Mayo.

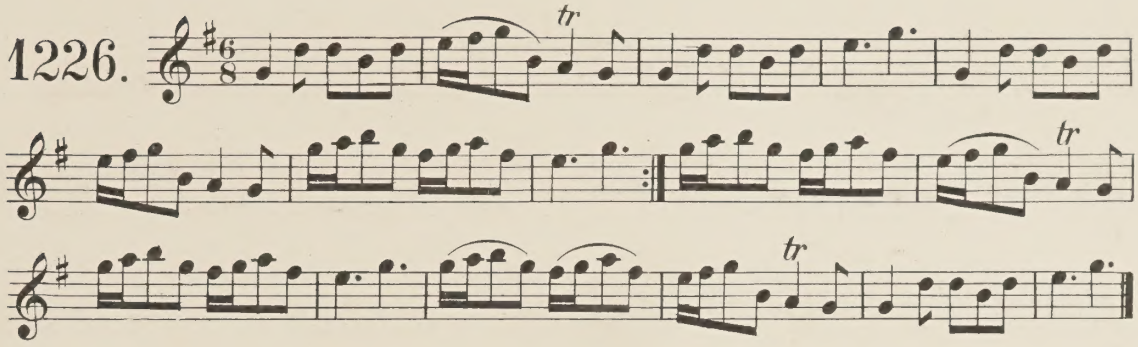
1225.



Note. The following 3 bars  appear in pencil above the ending in Petrie's MSS. (He had originally written the second part of the tune throughout in 3/8). He also adds. "Transpose this into D minor two notes higher)." See Nº 529 Ed.

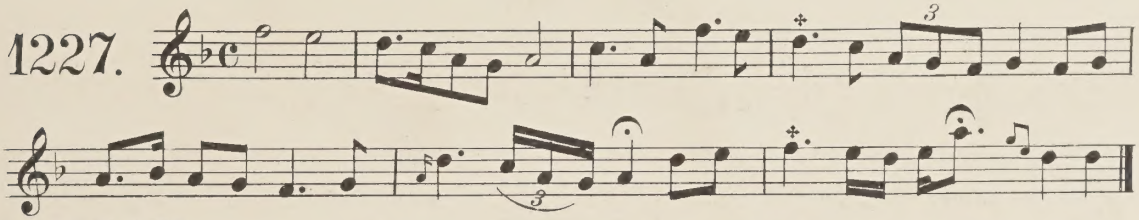
Seán buíde.

1226.



A múirnín! práinte!

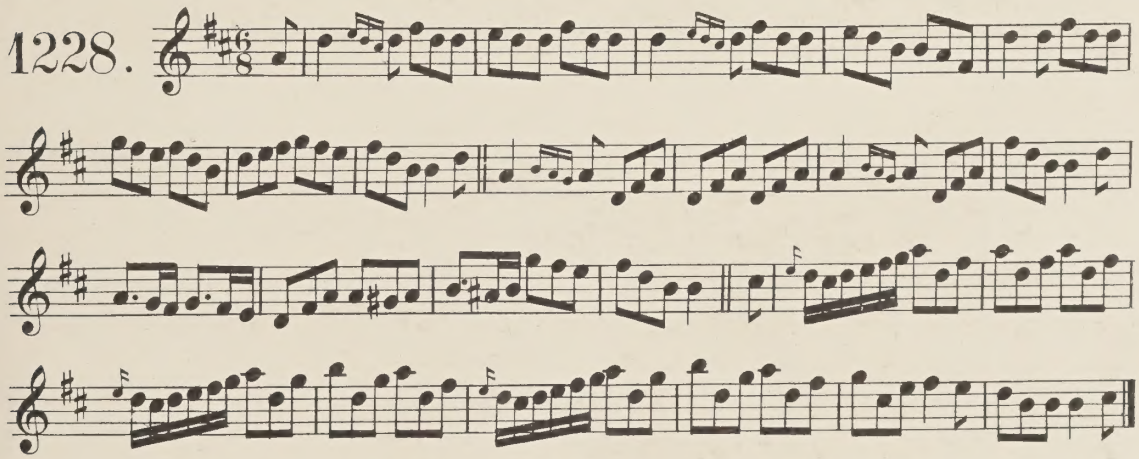
1227.



+ Sic in M.S.Ed.

buachaillín buíde.

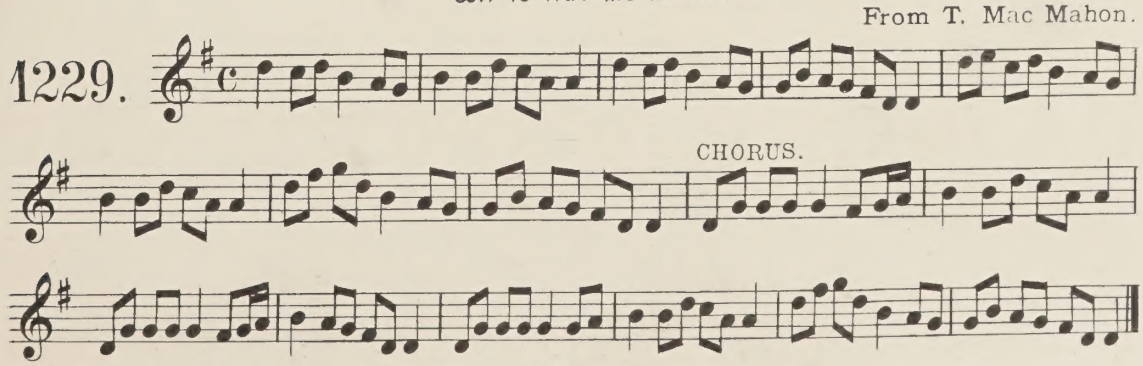
1228.



Uil-le-hú! mo mháilín.

From T. Mac Mahon.

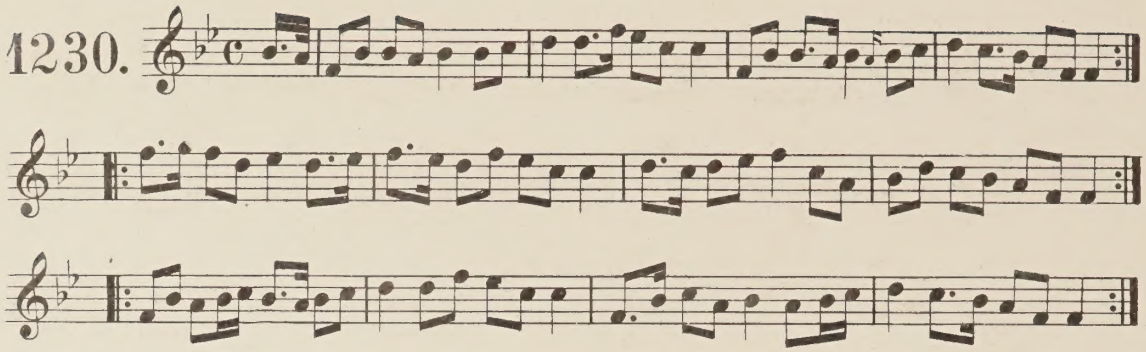
1229.



Note. Petrie adds "See Mr Joyce's set of this air." Ed.

Uih-hú! mo mháilín.

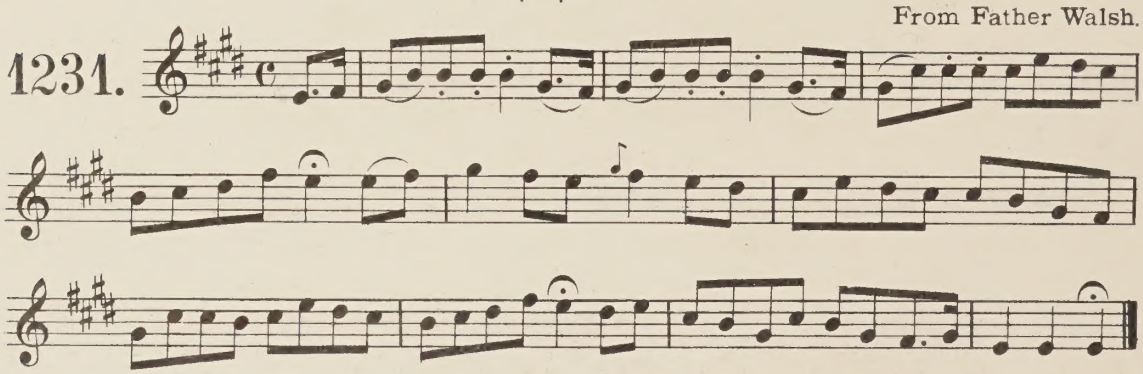
1230.



An cpúircín lán.

From Father Walsh.

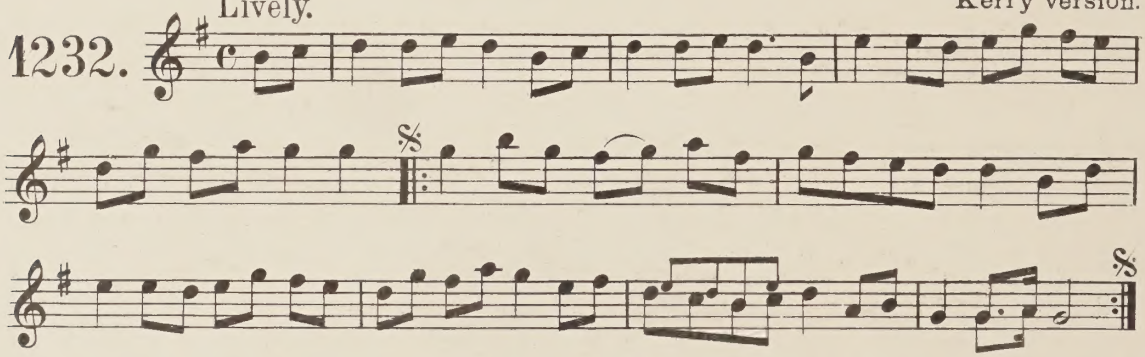
1231.



An cpúircín lán.

Lively. Kerry version.

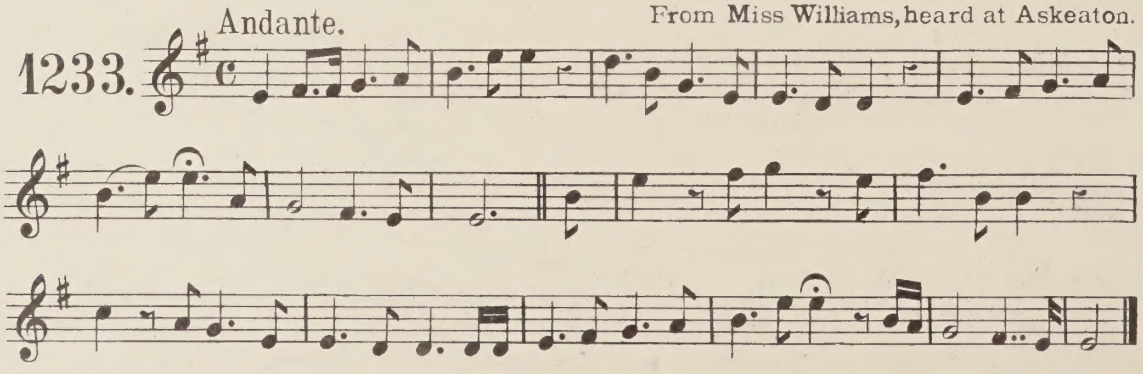
1232.



Is maiṫ an duine ṫú.

Andante. From Miss Williams, heard at Askeaton.

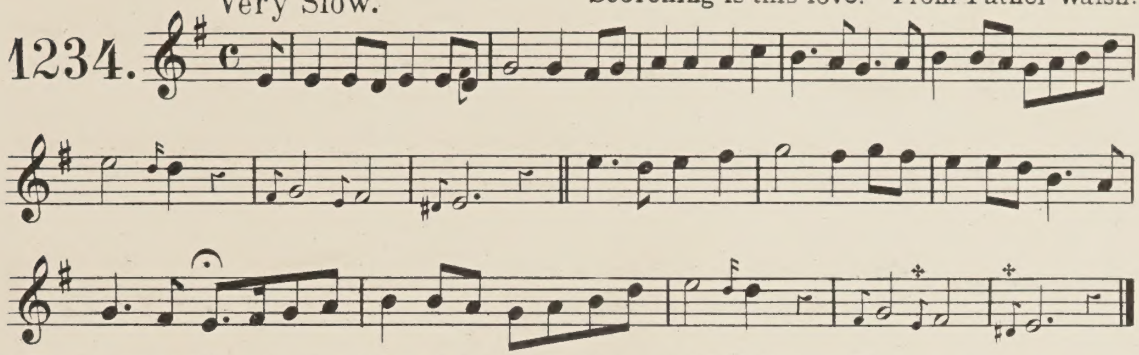
1233.



Is mait an duine tú.

Very Slow. Scorching is this love. From Father Walsh.

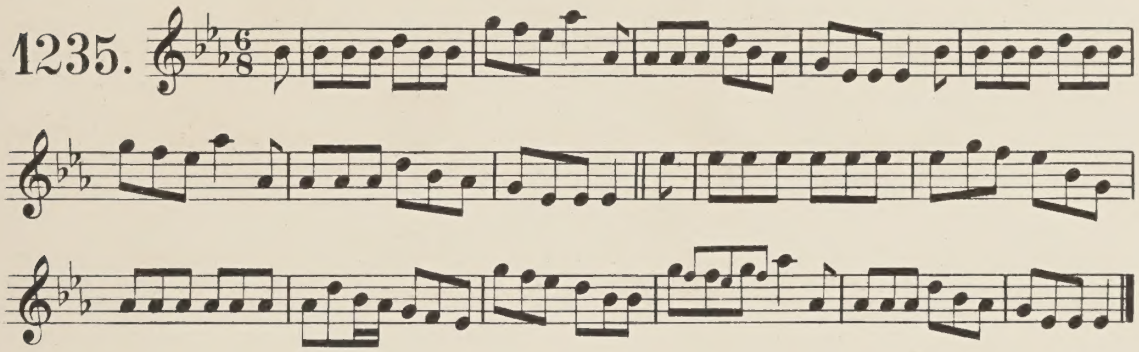
1234.



+These ornaments appear in a different form in Petrie's printed Collection Ed.

An dreóilín (The Wren).

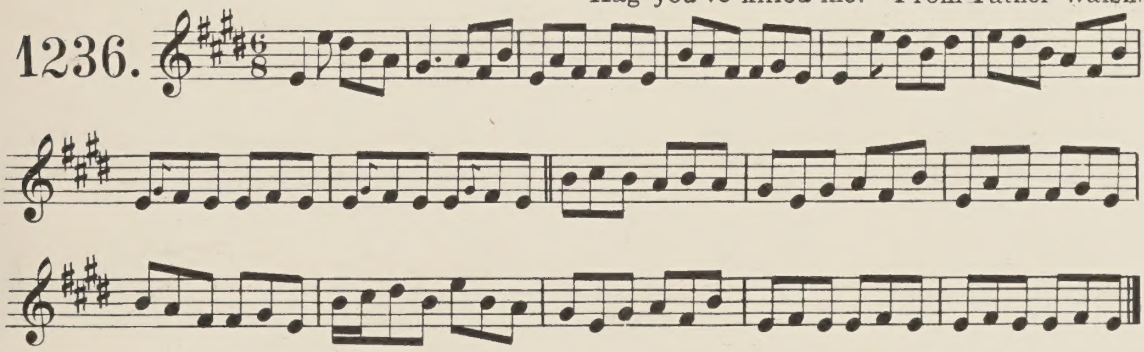
1235.



Caillęč a mharbuigir mé.

"Hag you've killed me." From Father Walsh.

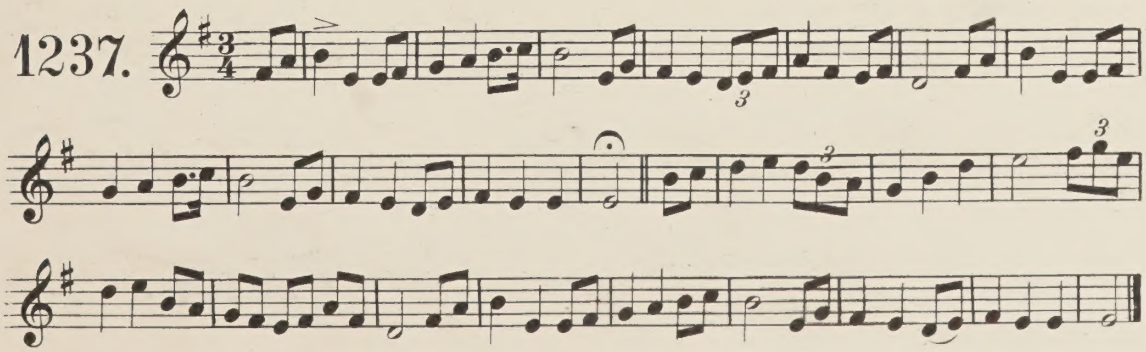
1236.



Air Éire, ní (i)ñeóraiñ ciahí.

For Eire I'd not tell her name.

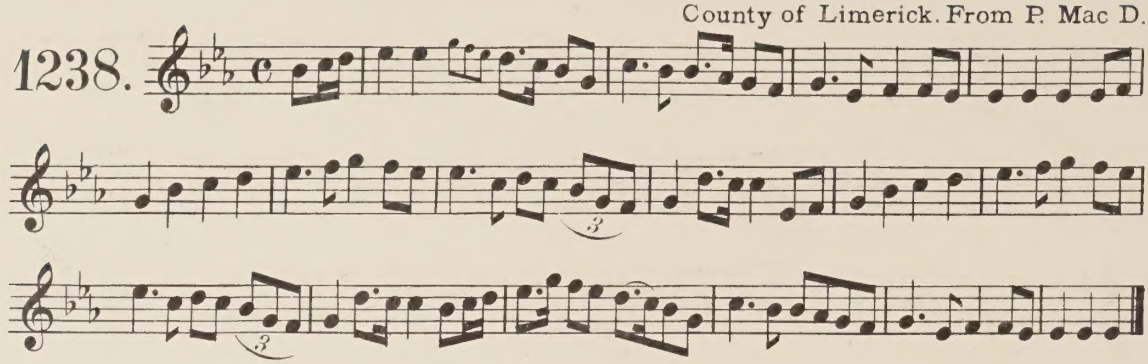
1237.



An garún óg a ċrádaiġ mé.

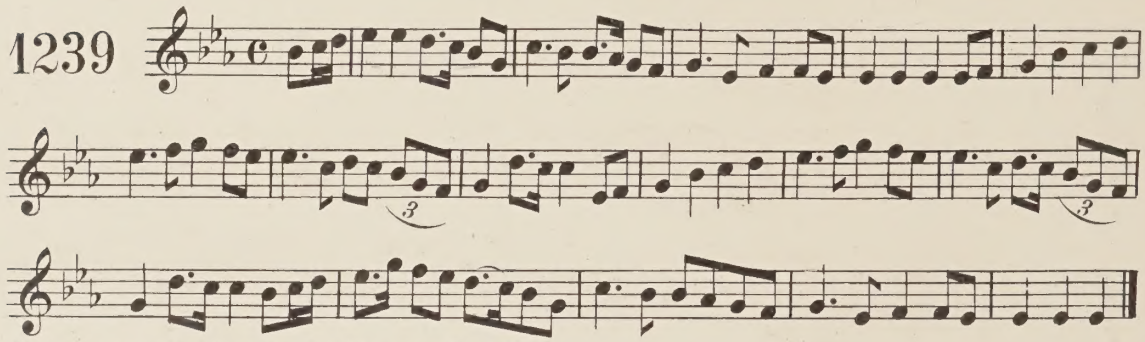
County of Limerick. From P. Mac D.

1238.



An garún óg do ċrádaiġ mé.

1239

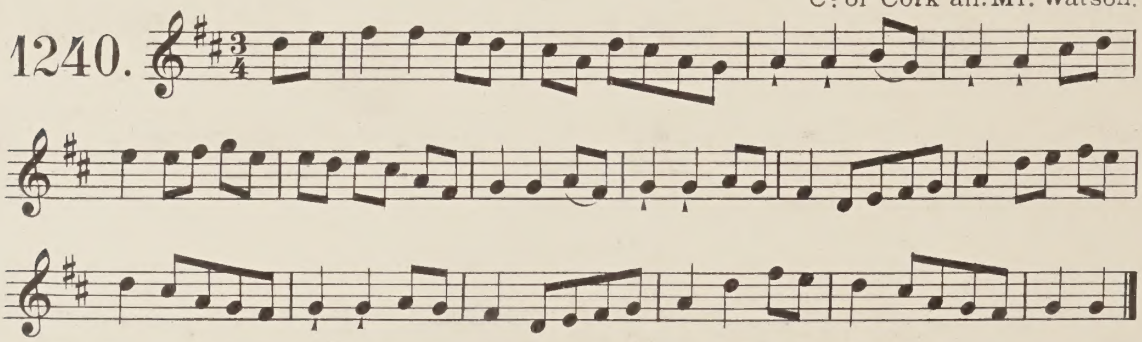


Note. A very slight variant of the preceding. Ed.

Róisín dubh.

Cº of Cork air. Mr. Watson.

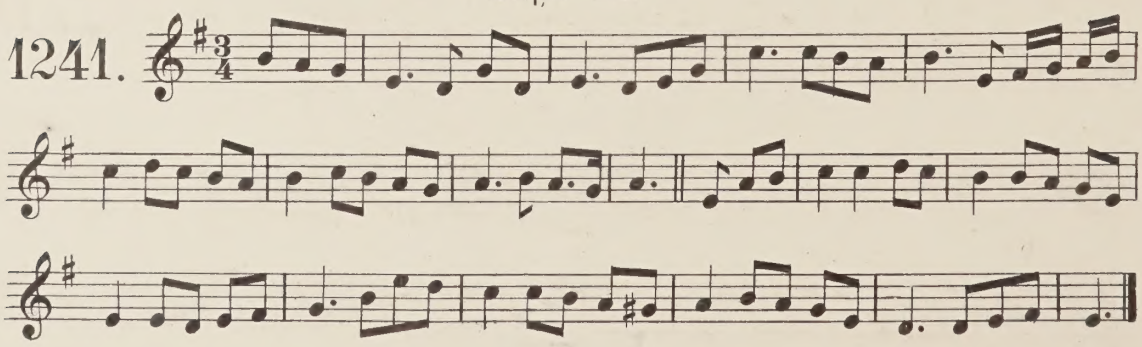
1240.



Note. Petrie gives the signature of two sharps. There should probably be but one. Ed.

Róisín dubh.

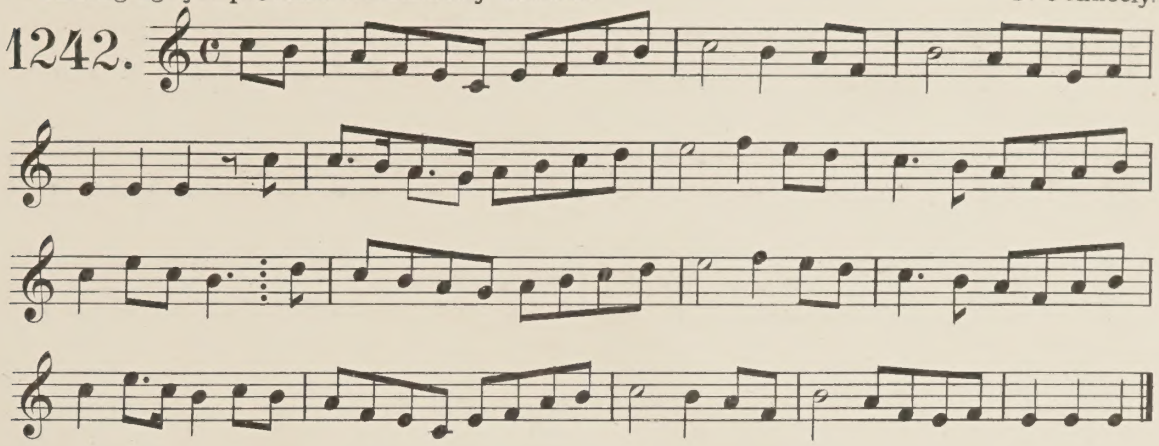
1241.



Is fad ó ġeall tú éilim̓ liom.

"'Tis long ago you promised to steal away with me." P. Conneely.

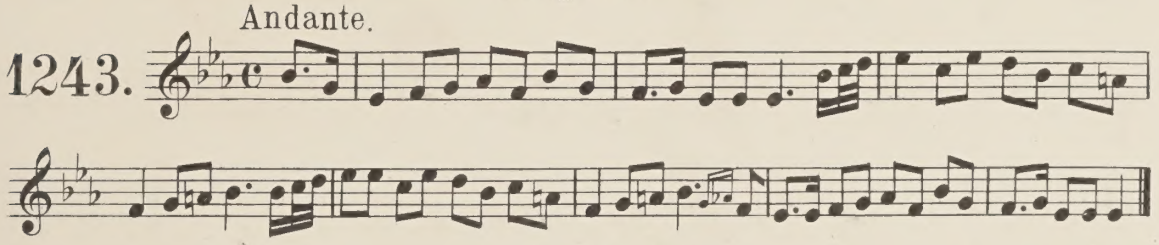
1242.



Scillęo dub.

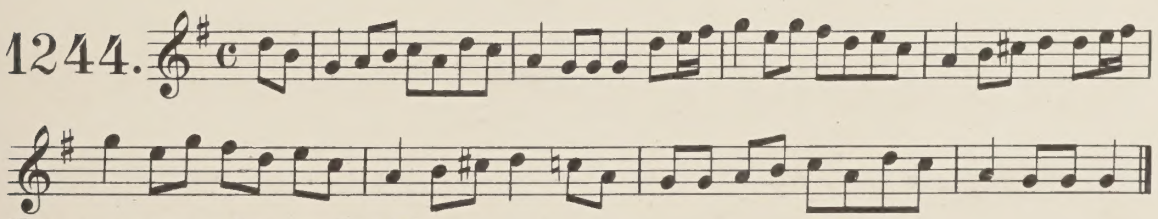
Andante.

1243.



Scillęo dub.

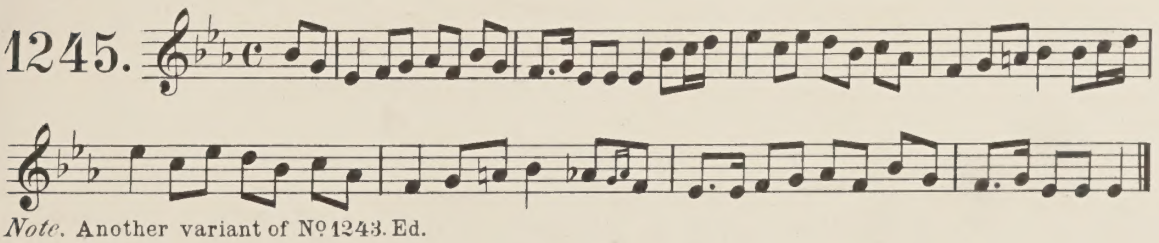
1244.



Note. A variant of the preceding. Ed.

Scillęo dub.

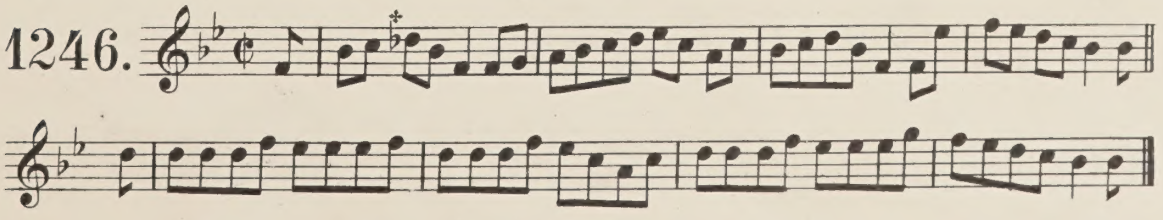
1245.



Note. Another variant of No 1243. Ed.

Is gorta čuzut-ra.

1246.

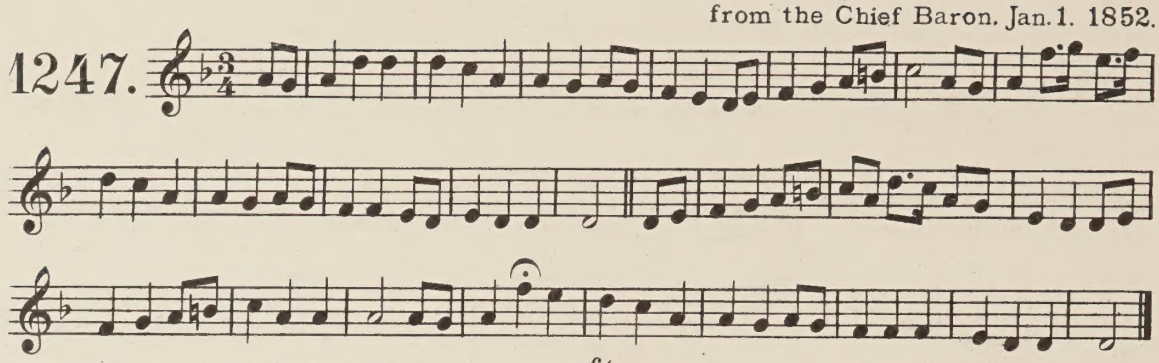


✣ ? Ed.

Sagairt tar teóraḋ.

from the Chief Baron. Jan. 1. 1852.

1247.

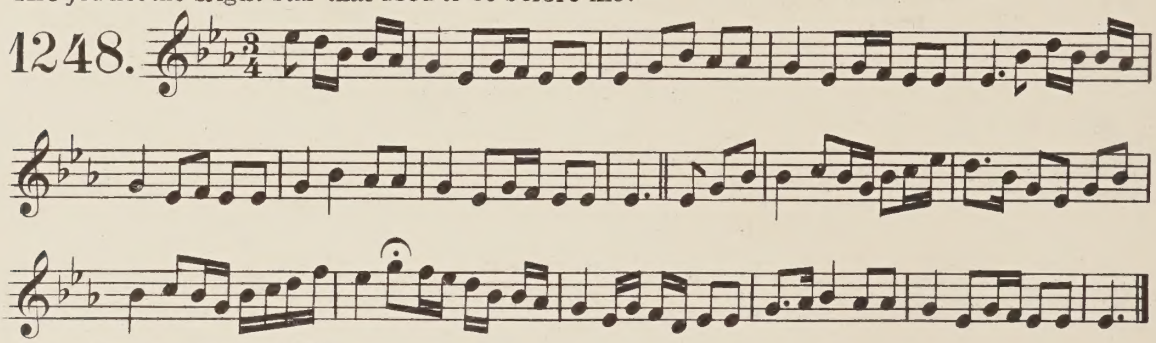


Petrie adds note, "As I doubt if this should not be in 6/8 time, do not copy it." Ed.

Ḋuḃ nú bán.

"Are you not the bright star that used to be before me?"

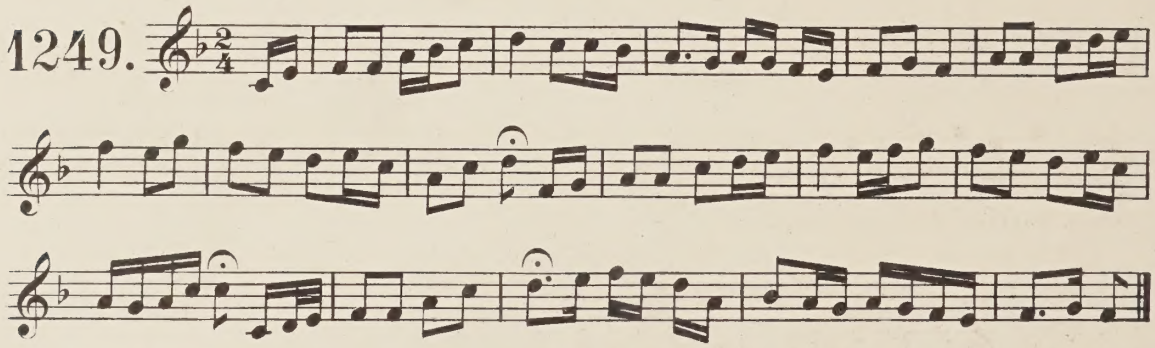
1248.



Note. A variant of No 831. Ed.

A ḃean a' tíġe na páirte.

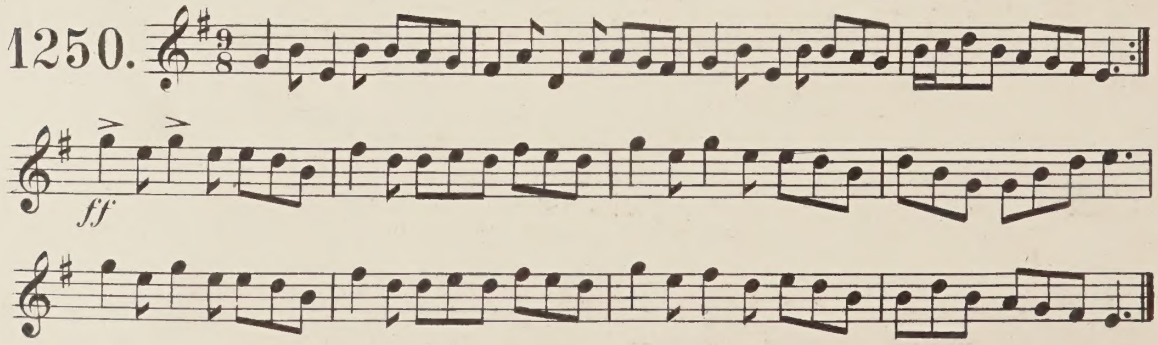
1249.



Sluġur an ṁeadair.

Or, The gurgling of the churn.

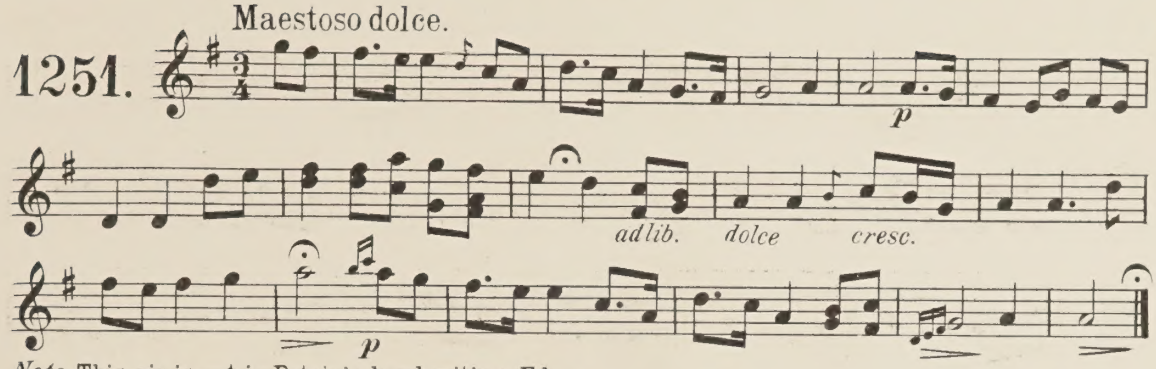
1250.



Coir na bríġde.

Maestoso dolce.

1251.

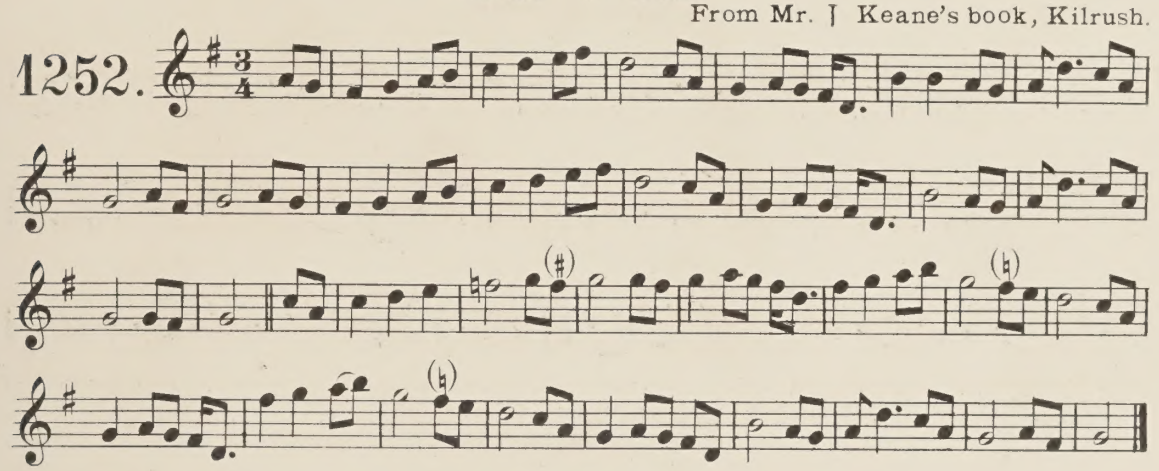


Note. This air is not in Petrie's handwriting. Ed.

Tá mé i mo čoḋlaḋ.

From Mr. J Keane's book, Kilrush.

1252.

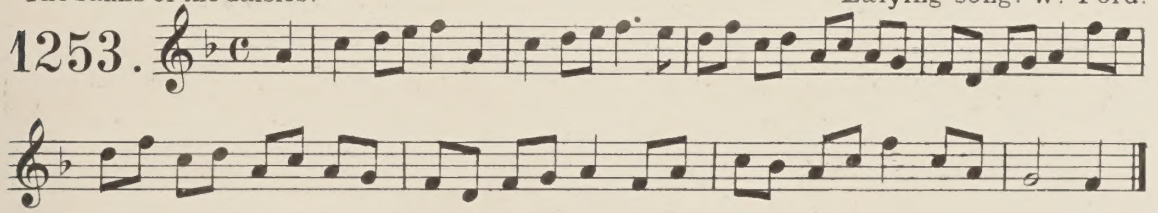


Tá mé (aġ) cleaṁnaṛ.

"The banks of the daisies."

Ealying song. W. Ford.

1253.

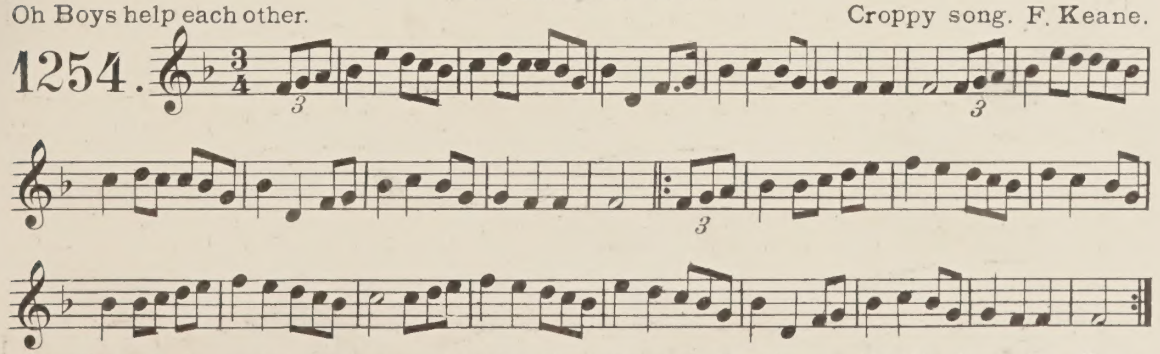


A b́úačaillíḋe! Cúnġnaíġe lé čé,le; nó
An búačaillín donn.

Oh Boys help each other.

Croppy song. F. Keane.

1254.

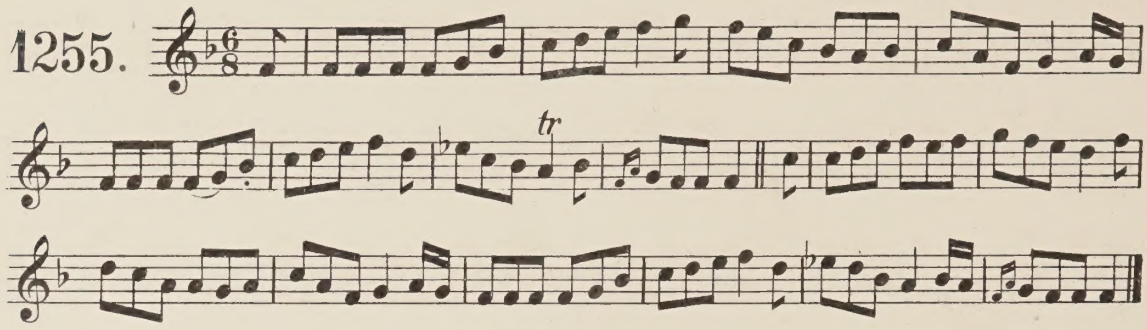


Note. "The true name of this air appears to be the Buacailin donn. It has been set by Mr. Joyce from the single (singing?) of Mary Hackett, a native of Limerick, now in Dublin." (Petrie.) This tune is known also as "The Maid of Cooley Shore." Ed.

An búačaillín don, nó Cúaille in plé-náca.

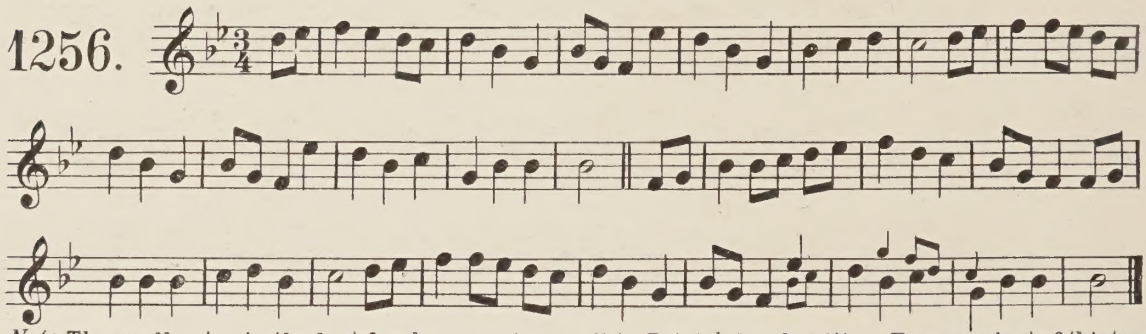
From Teige Mac Mahon.

1255.



buačaillín don.

1256.

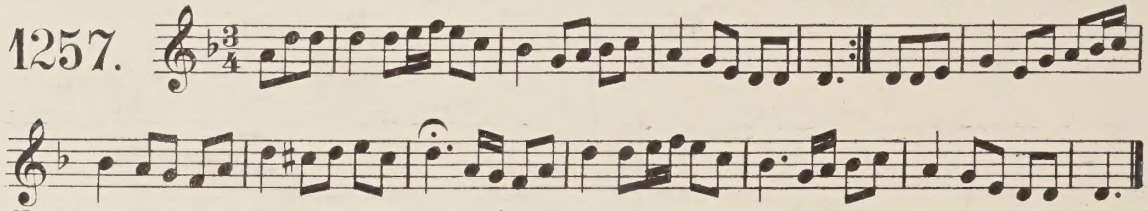


Note. The small notes in the last few bars are in pencil in Petrie's handwriting For a variant of this tune see "Never despise an old friend?" No 675. Ed.

* An buačaill ban.

From O'Neill's MS. Vol. 1787.

1257.

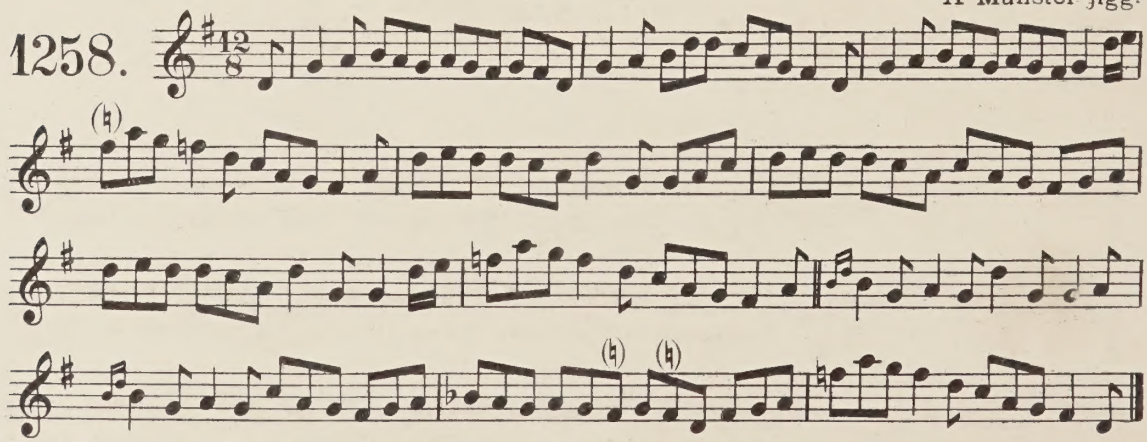


Note. The title has a pencil note (not in Petrie's hand) "Same as night closed around the conqueror's way'" Ed.

búačallán buíde.*

A Munster jigg.

1258.



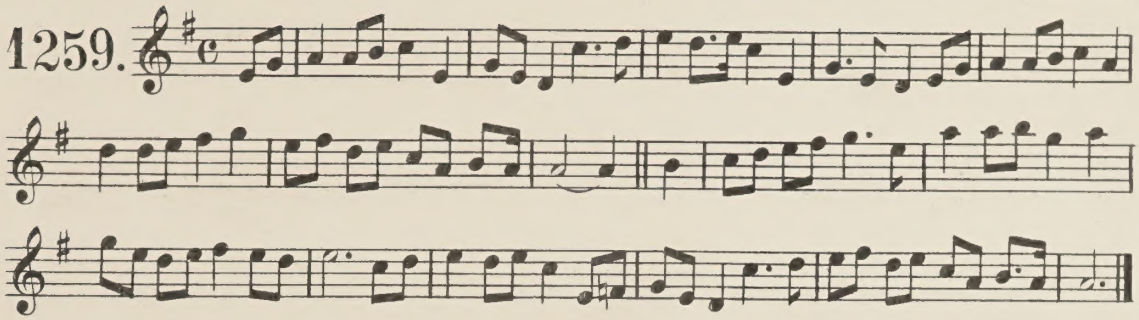
Note. This tune also appears in 6/8 time. The accidentals are supplied from a second version in A major.

*Written by Petrie "Bruithe" as in No 96.

An buaċaillín buiḋe.

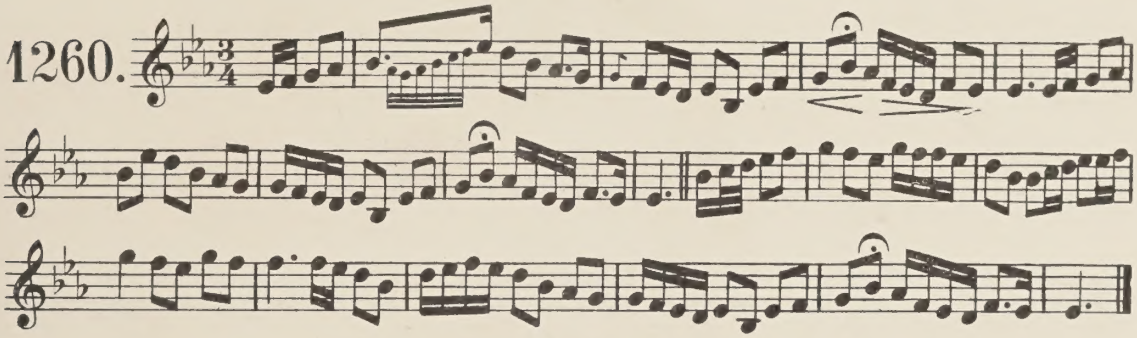
From J. Keane.

1259.



An búaċaill caol ḋuḃ.

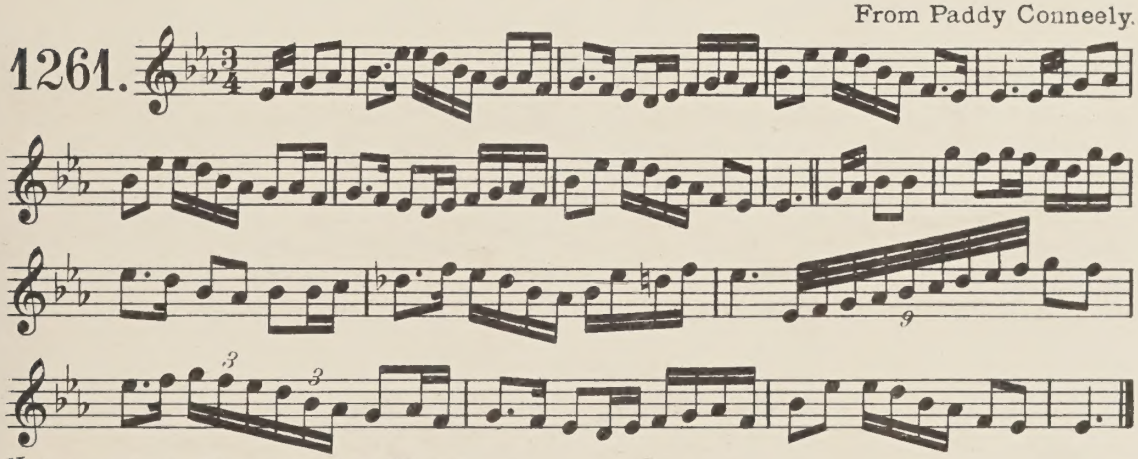
1260.



An búaċaill caol ḋuḃ.

From Paddy Conneely.

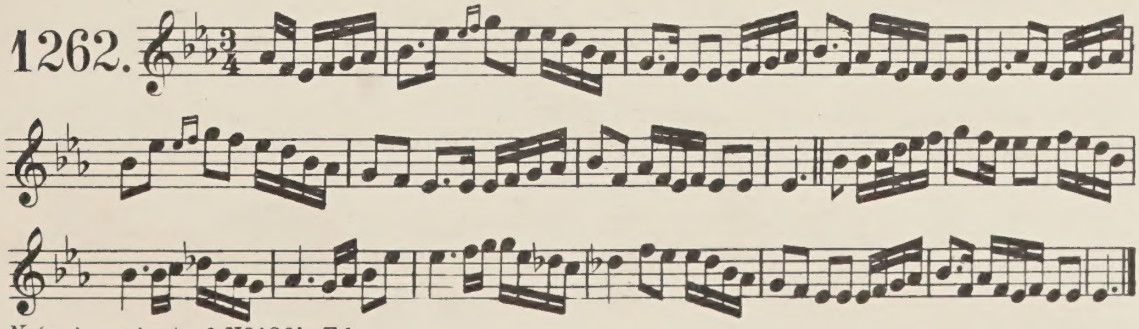
1261.



Note. A variant of the preceding. Ed.

An búaċaill caol ḋuḃ.

1262.

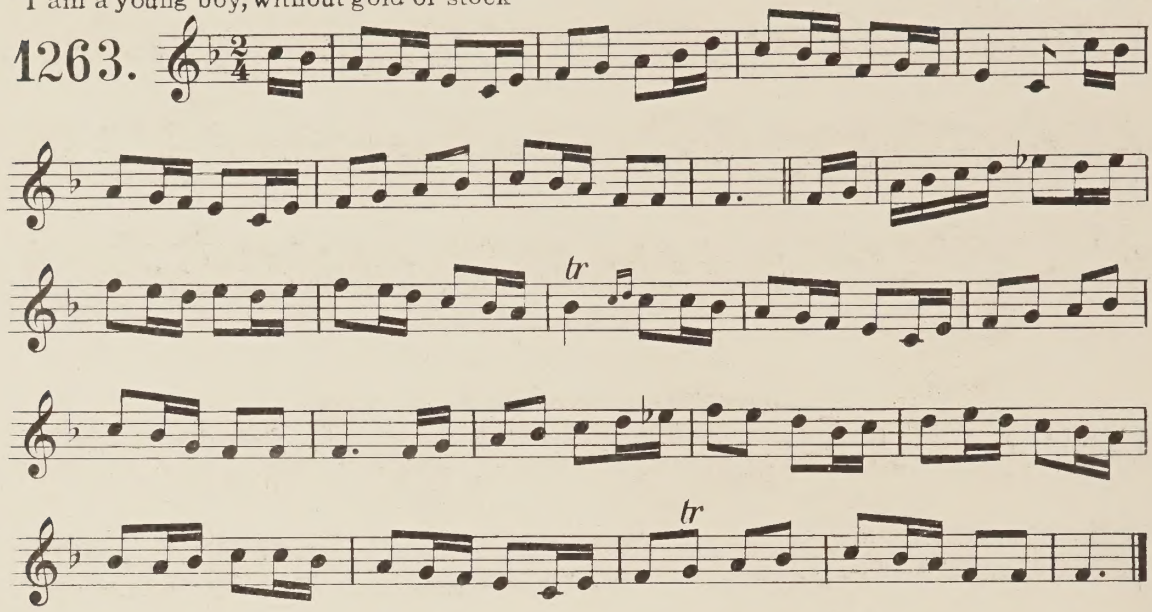


Note A variant of №1261. Ed.

Ir buačaillín óg mé, gan ór, gan čuid.

"I am a young boy, without gold or stock" Kate Kane

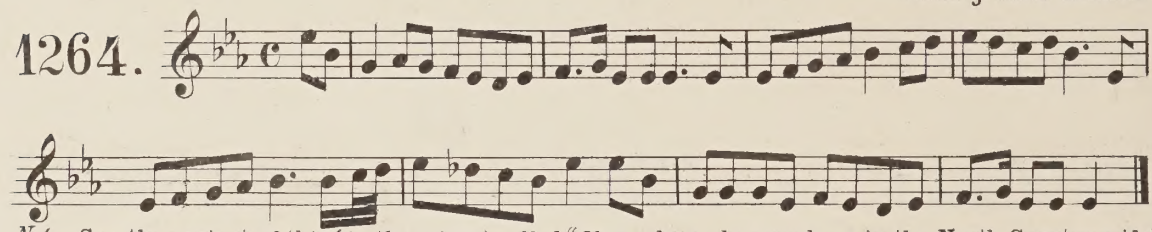
1263.



An Rógaire doill.

From J. Mac Mahon.

1264.

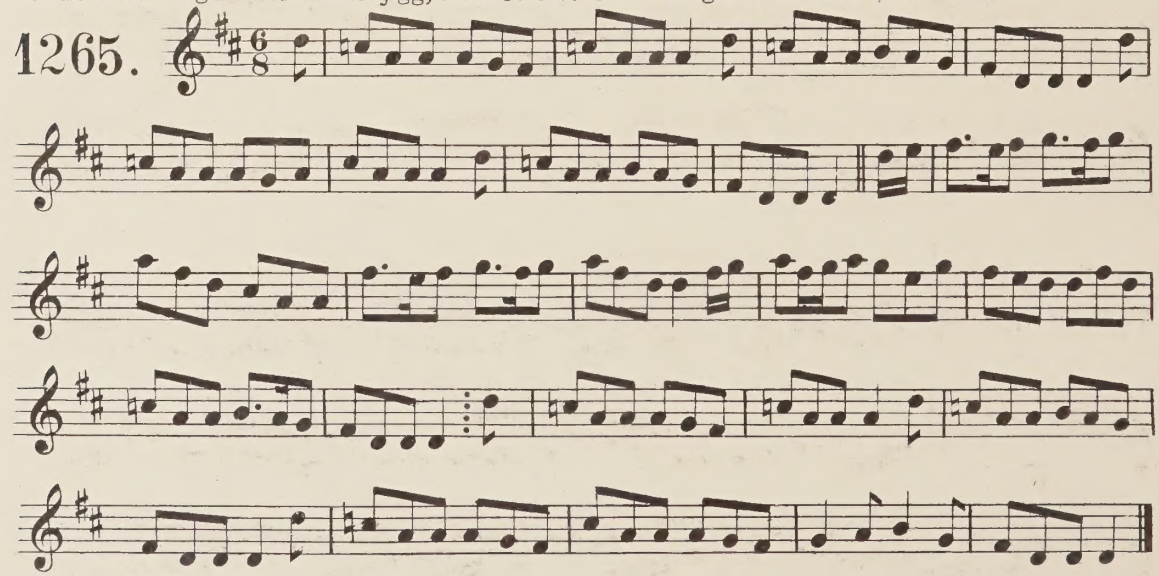


Note. See the variant of this (in the minor) called "Oh my love she was born in the North Country wide." No. 516. Ed.

An "Rógaire dub.

Or the black rogue. A. Munster jigg, formed on the air "Brigid of the fair hair." *

1265.

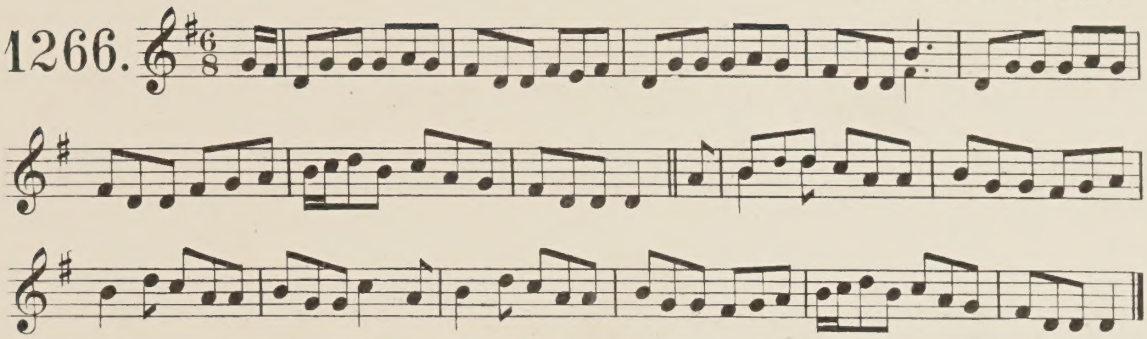


* See No. 1217 Ed.

buačaillín óg.

From the Carew MSS.

1266.

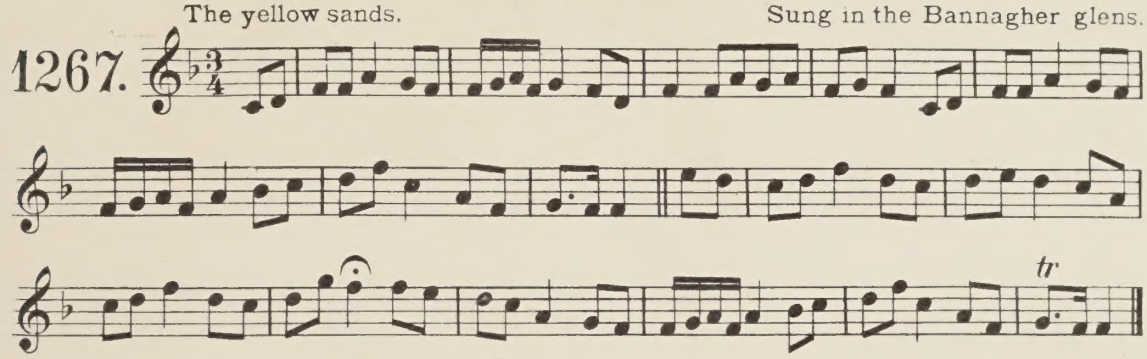


Note. This tune also appears with no sharp in the signature. Ed.

Bainead buíde.

The yellow sands. Sung in the Bannagher glens.

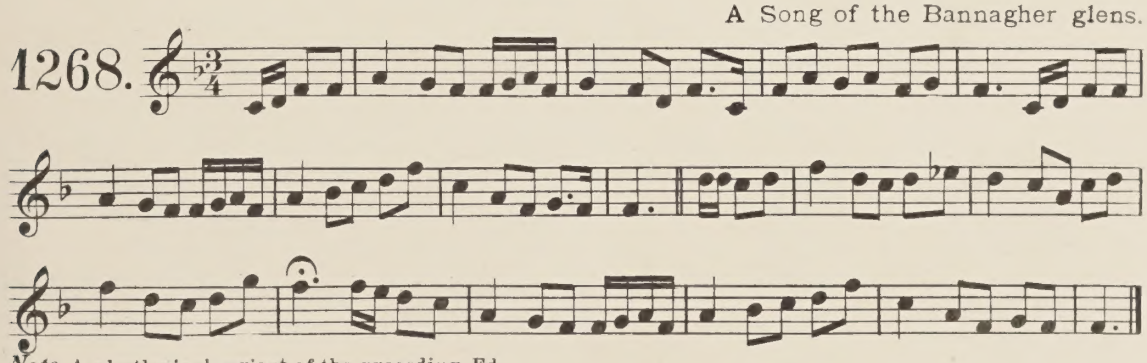
1267.



Baineṁ buíde.

A Song of the Bannagher glens.

1268.

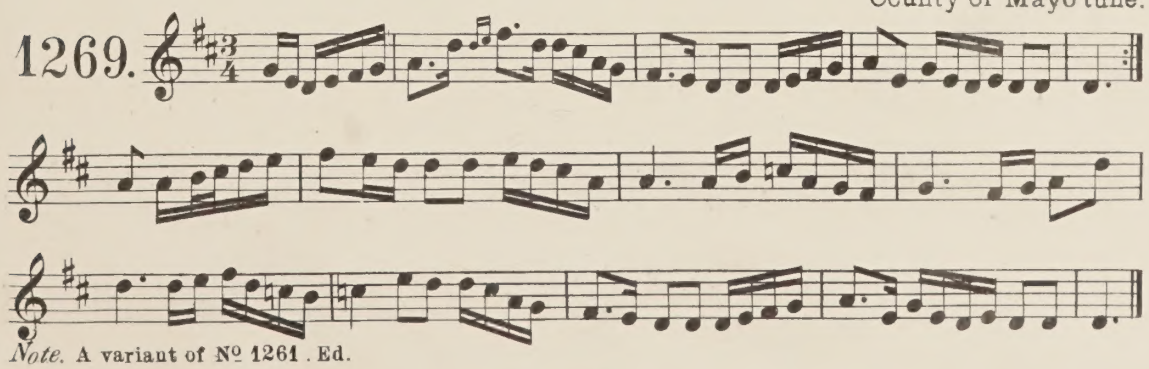


Note. A rhythmical variant of the preceding. Ed.

Carríoġ bán; nó buačaill caol dub.

County of Mayo tune.

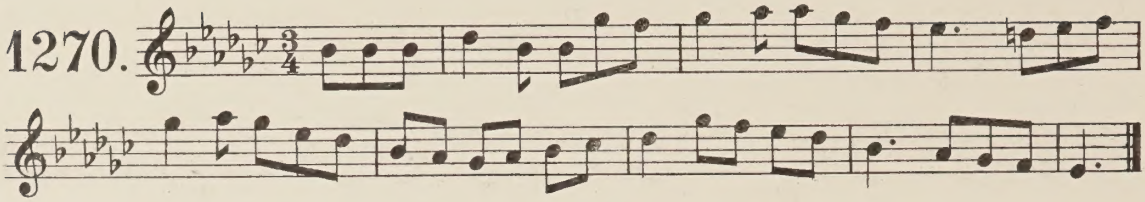
1269.



Note. A variant of № 1261. Ed.

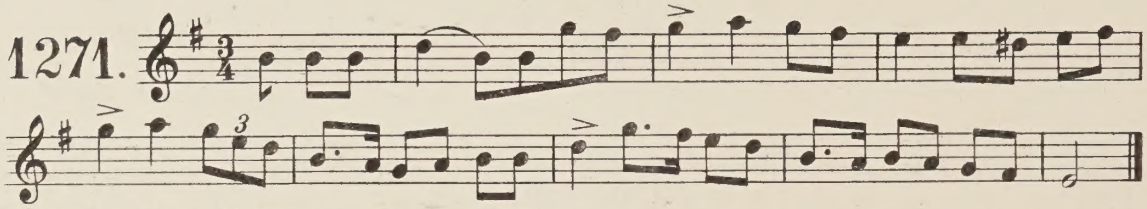
Seán a búrca (John de Burgo, or Burke).

1270.



Seán a búrca.

1271.

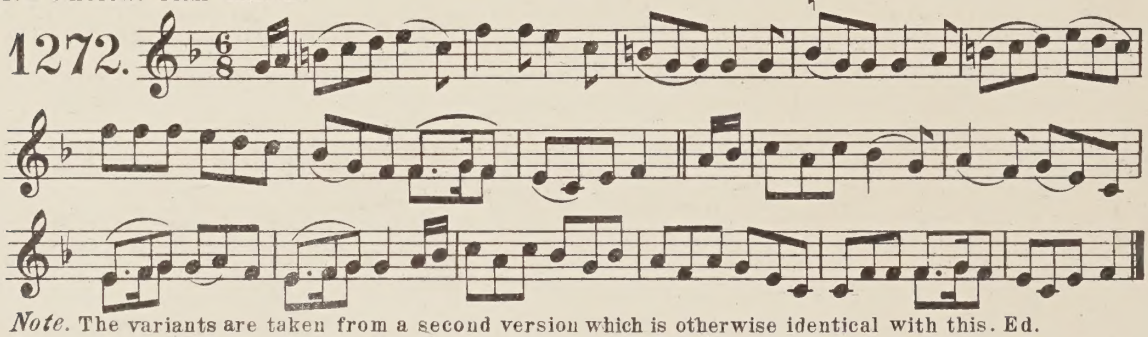


Note. A variant of the preceding. Ed.

brúrcar.

An ancient Clan march.

1272.

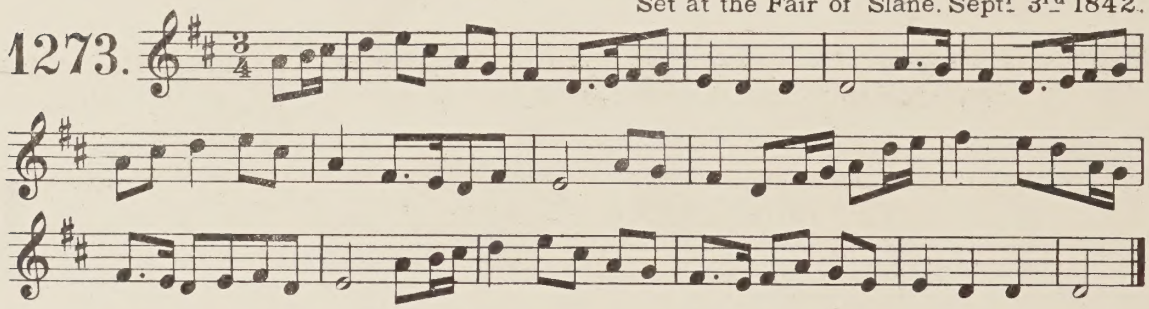


Note. The variants are taken from a second version which is otherwise identical with this. Ed.

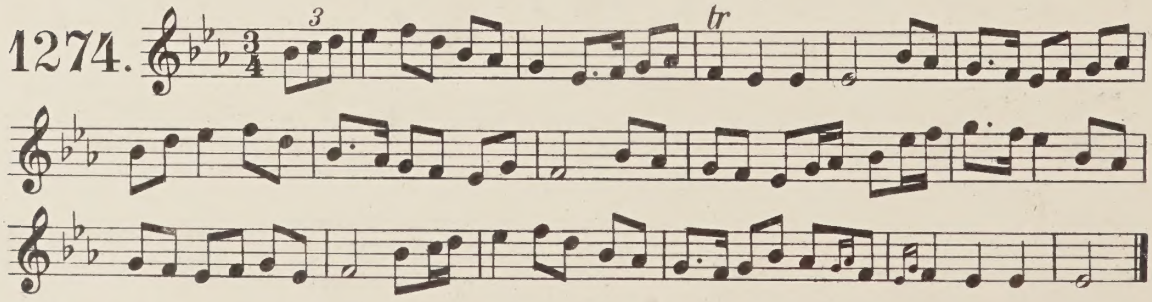
Spád zeal mo čroíde.

Set at the Fair of Slane. Septr 3rd 1842.

1273.



1274.

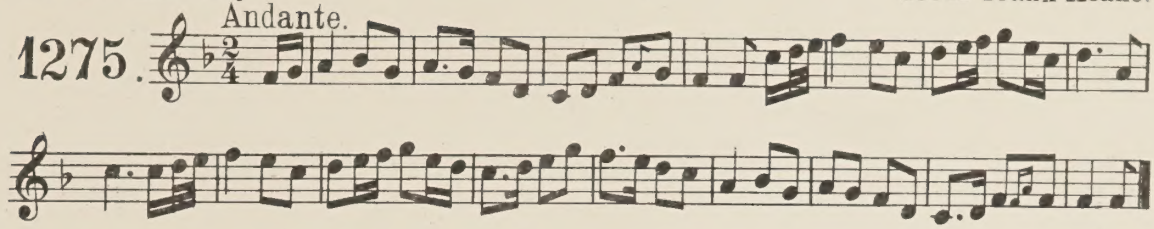


Note. A slight variant of the preceding. Ed.

buačaillín áḋḃéil.

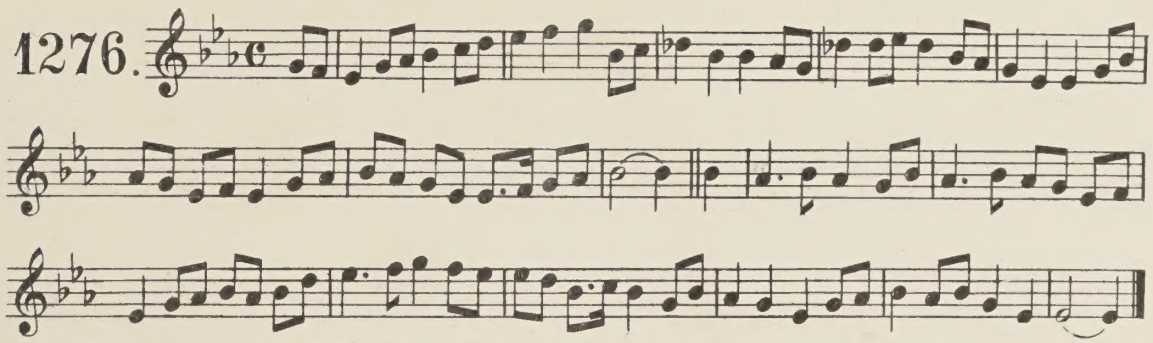
The stout little Boy. From Frank Keane.

1275. Andante.



?

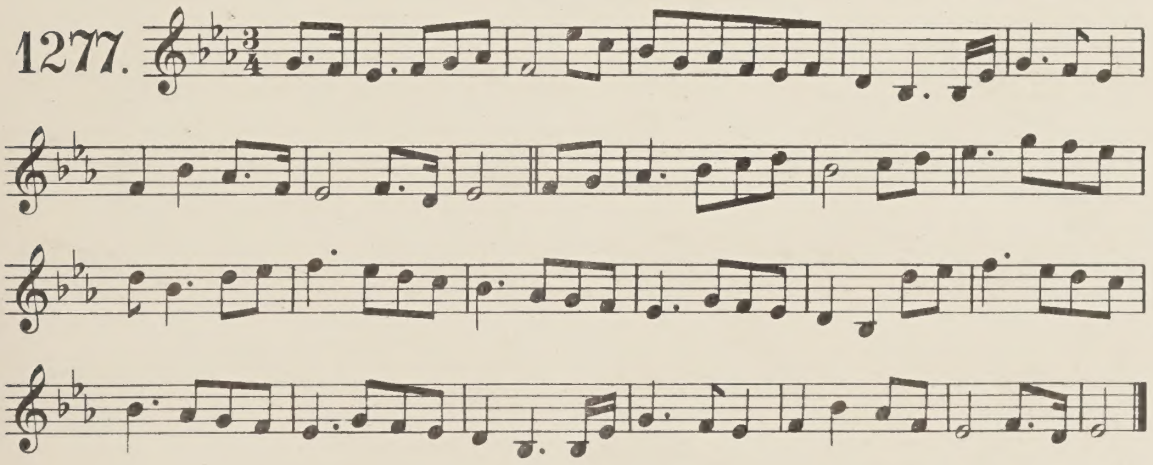
1276.



Note. This tune appears several times, always with an undecipherable Gaelic title written phonetically in English characters thus: "Ninny Vorha". Ed.

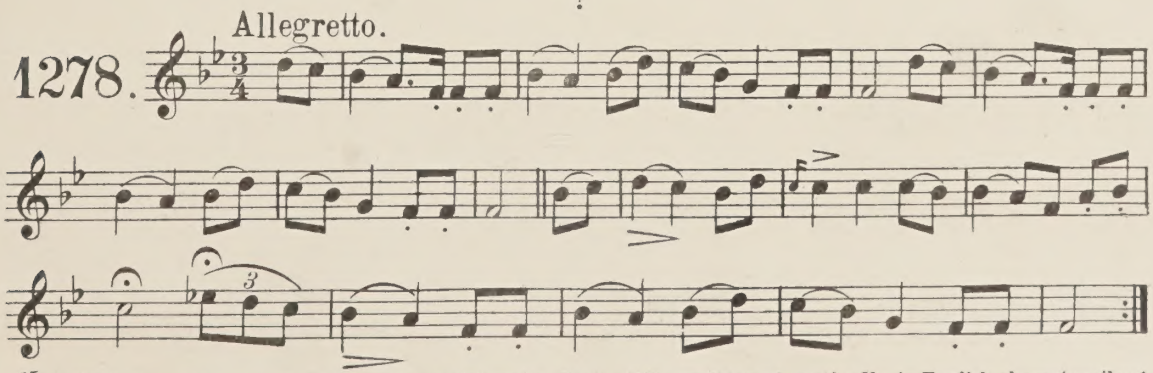
Tá mé i mo čoḋlaḋ 'r ná duṛiġ mé. Set in Arran More.

1277.



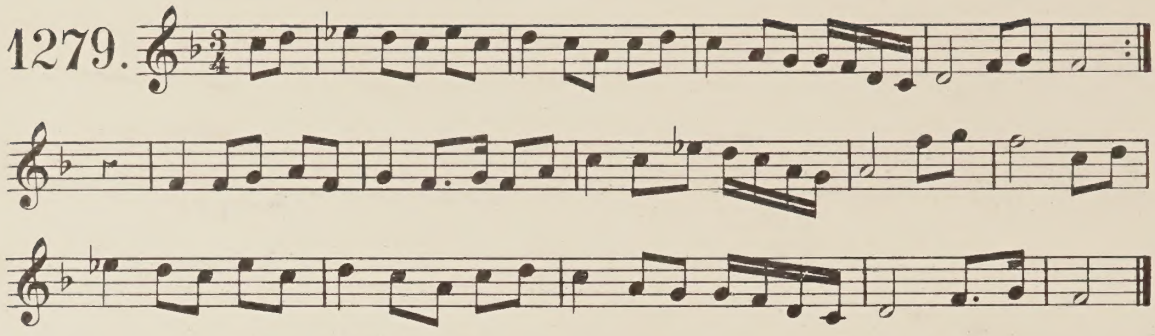
?

1278. Allegretto.



Note. This tune occurs twice with an undecipherable Gaelic title, written phonetically in English characters thus: Woley farthach na witlah cratah fanhil patraie trugh go lure. Ed. (Cf. The Finale of Berlioz's Faust.)

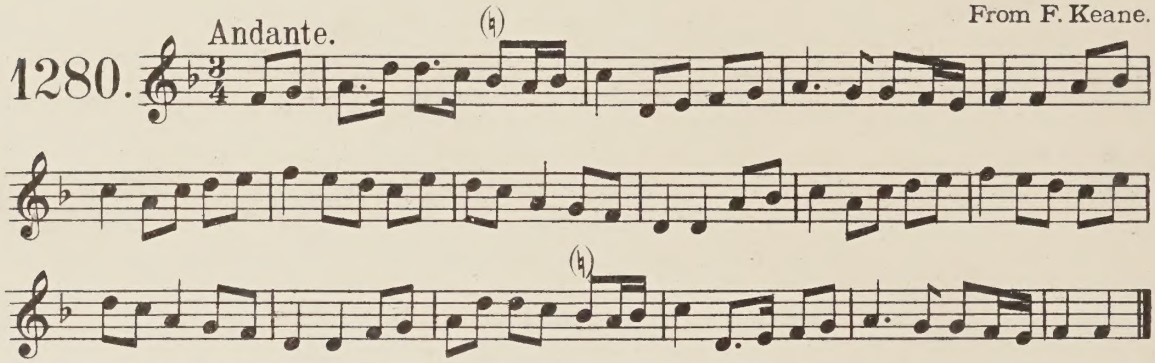
1279.



Ir gan áiṁd mé gan máṫair.

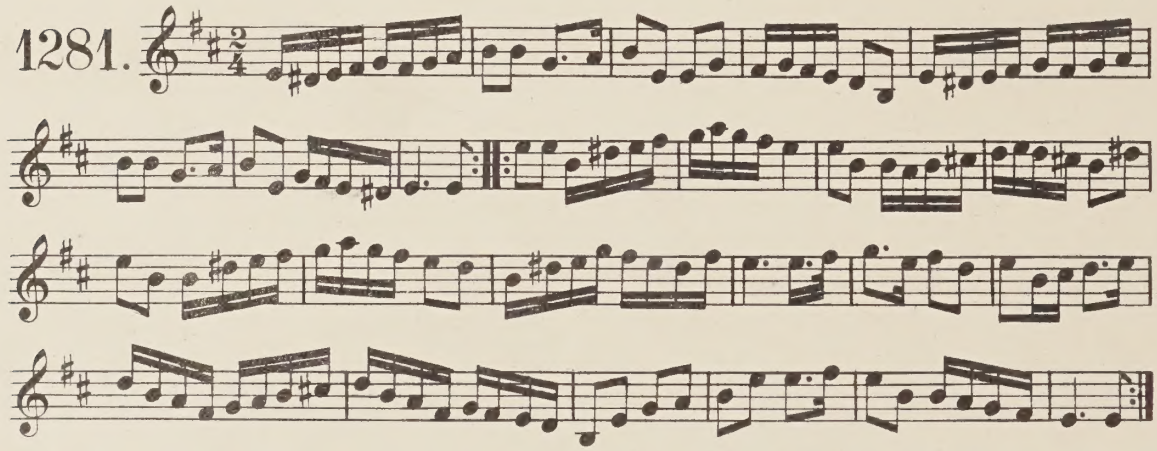
From F. Keane.

1280. Andante.

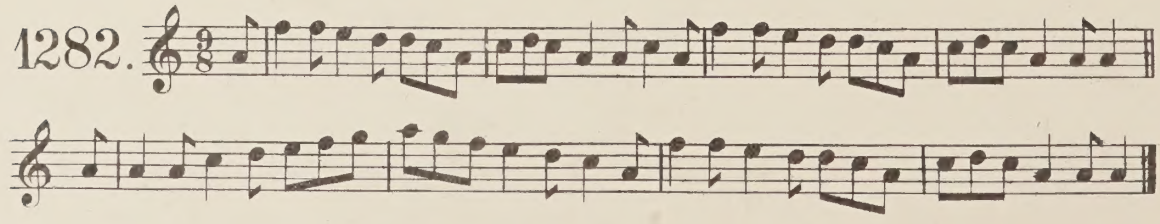


Note. The accidentals in brackets are supplied from another version of this tune. Ed.

1281.

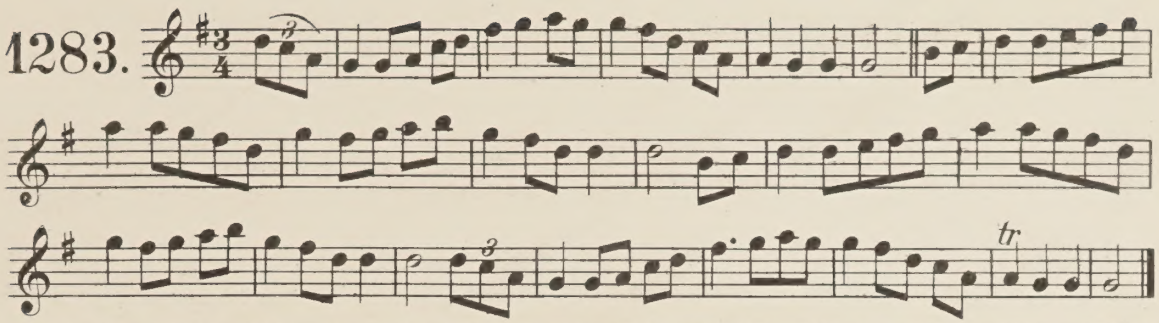


1282.



Fland óg, p.

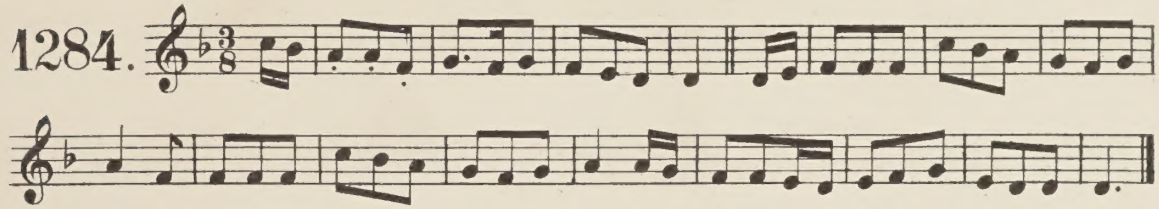
1283.



Petrie adds note "Should have been set in F." Ed. The Phonetic English title of this is written as follows:-"Fland og choine sdas muinter agus the dire." Ed.

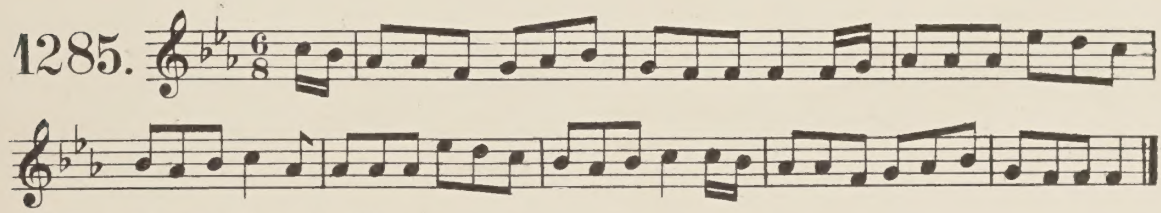
Sugra na garah.....*

1284.



Note. The Gaelic title of this air appears written in phonetic English characters thus:-"Sugra na garah is a dharmagh Ia blean." Ed.

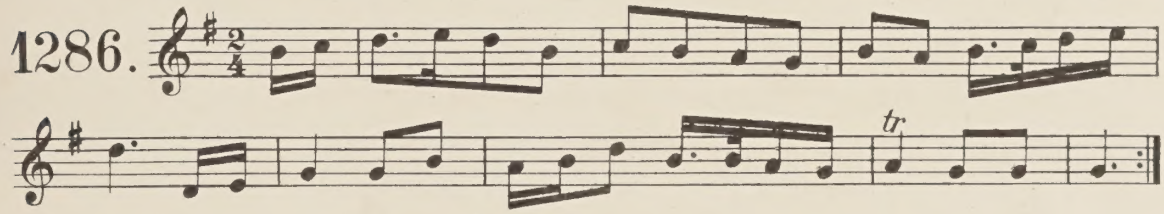
1285.



Note. A variant of the preceding. Ed.

Sung in the Benada glens.

1286.

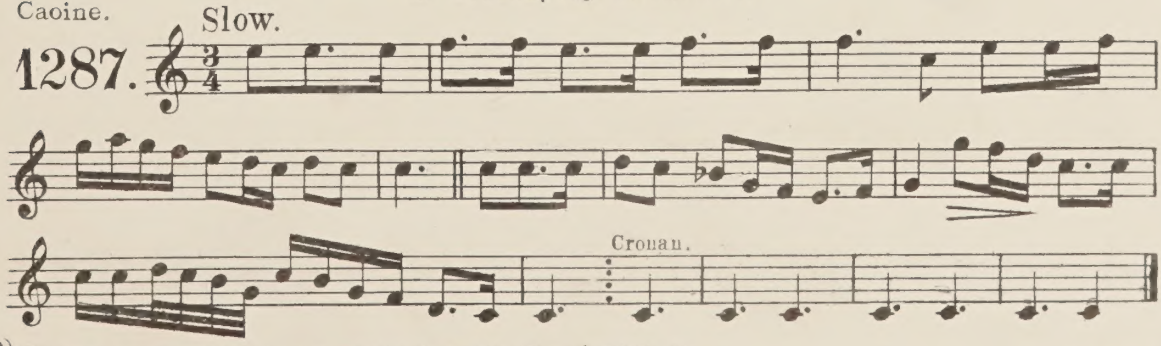


A Ceachnaraig an.....*

Caoine.

Slow.

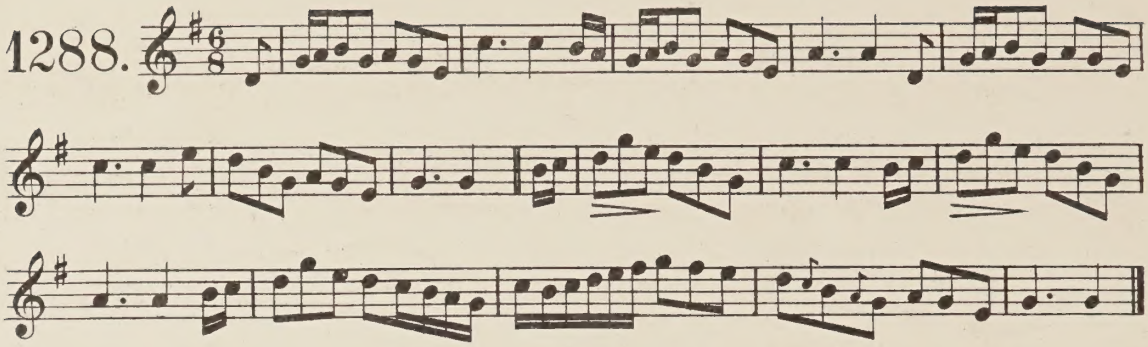
1287.



*) *Note.* The word omitted here is written "guish" in Petrie's MSS. Ed.

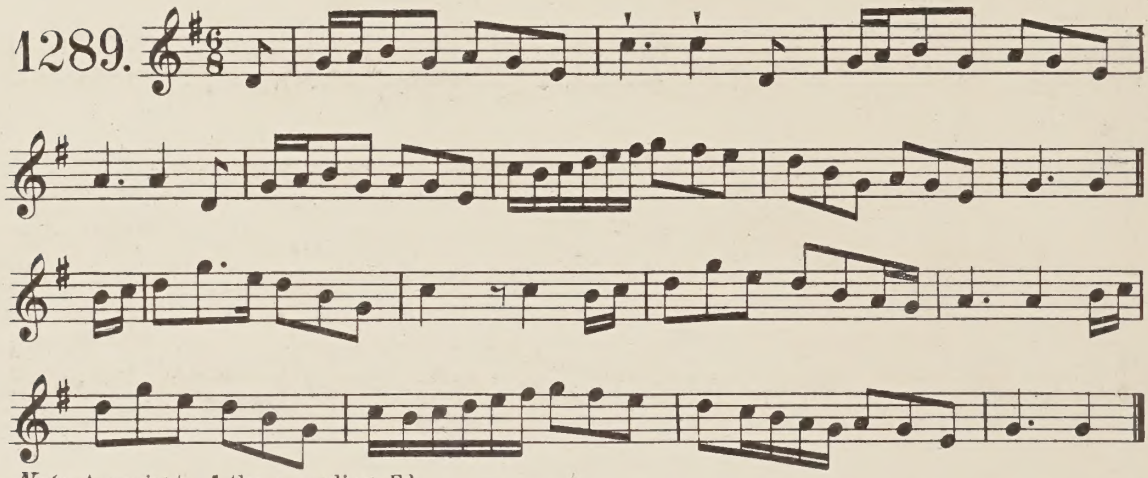
A "Róʒ"-aiṙe! stad!

1288.



A "Róʒ"-aiṙe! ṙtad!

1289.

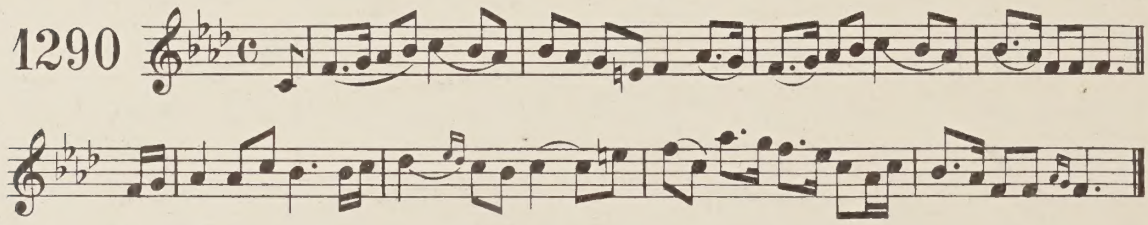


Note. A variant of the preceding. Ed.

Ʒṙáḋ ʒeal mo čṙoíḋe.

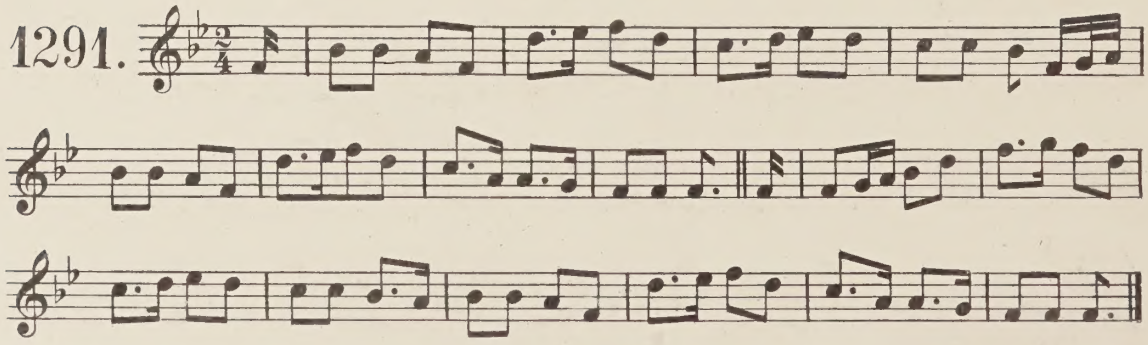
County of Cork. From P. Mac Dowell, Esq.

1290



Aṙ ṙoñ blñ duḃ an ʒleaña.

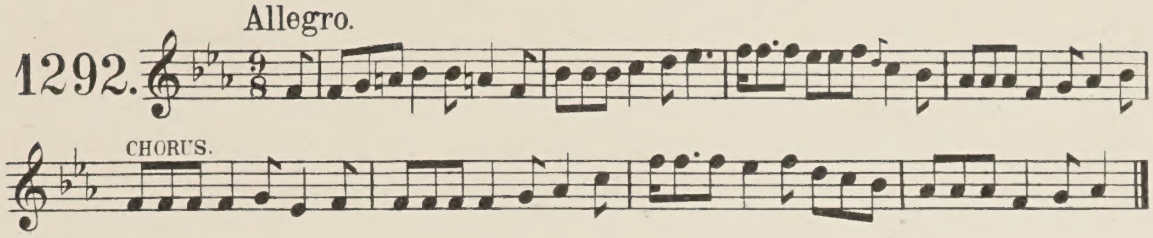
1291.



Cé číɟeaḋ ɾúḋ muɾtaiġ.

Allegro.

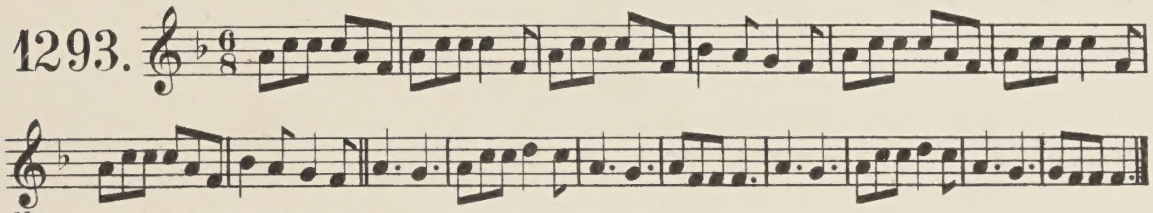
1292.



bó, bó, bó na leač-aiḋiɾce!

or "The one horned cow." from Mac Mahon.

1293.

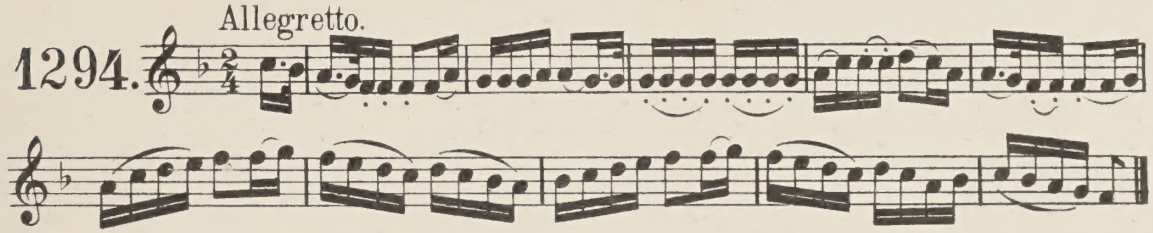


Note: See Nos. 340, 341, 342. Ed.

báɾbaɾa níġ Ďómnaill.

Allegretto.

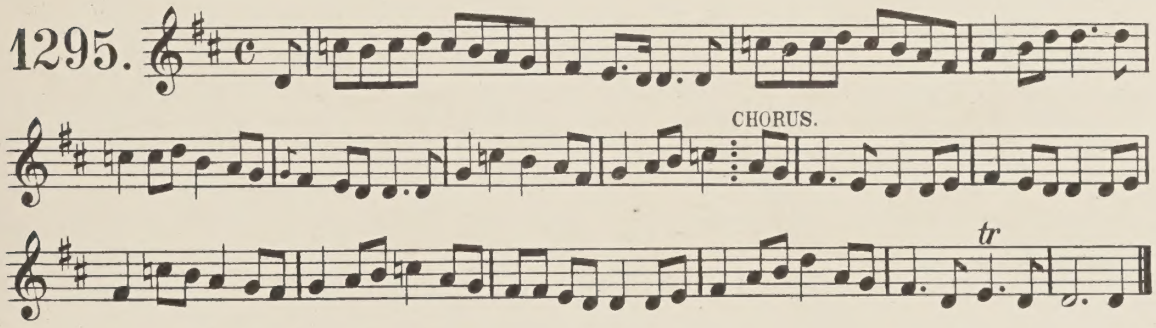
1294.



Óč! óč on! mo b̆ɾón a'ɾ mo m̆illeaḋ.

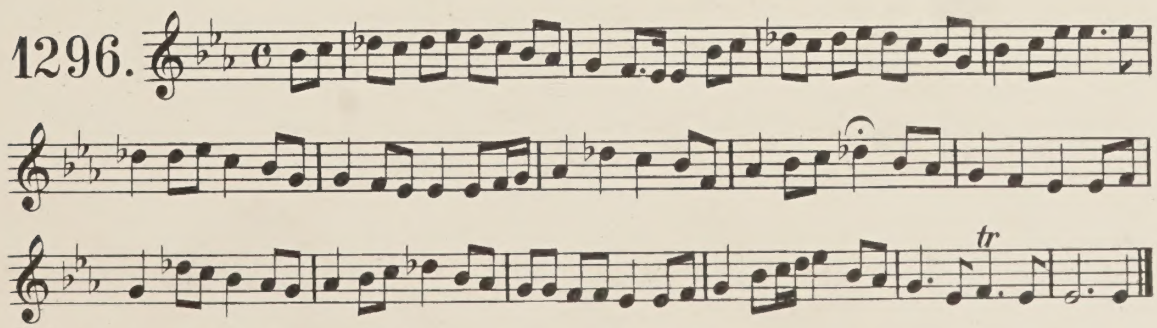
An ancient Munster air.

1295.



Óč! óč on! mo b̆ɾón a'ɾ mo m̆illeaḋ.

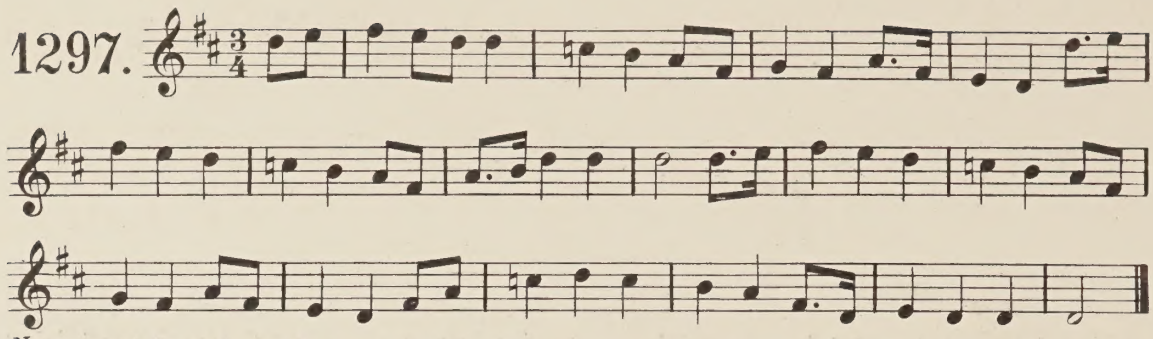
1296.



Note: A variant of the preceding. Ed.

Óṙán Čaiṙleáin na hacǽde.

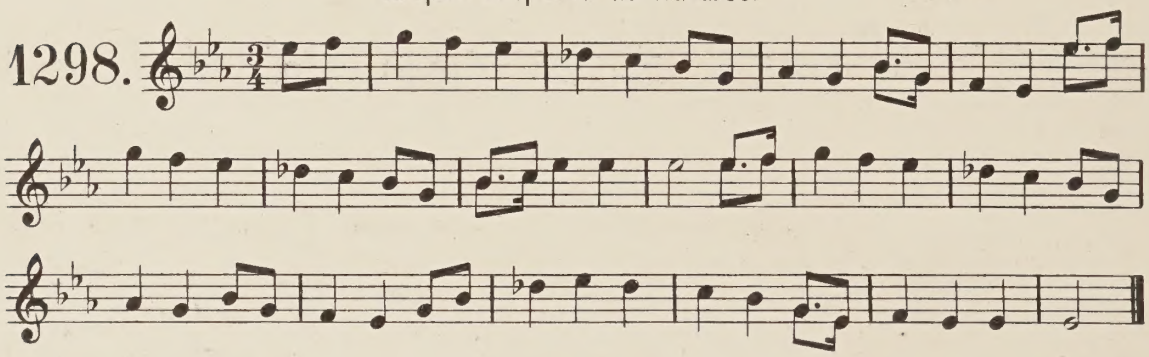
1297.



Note. Castle Hackett, near Tuam.

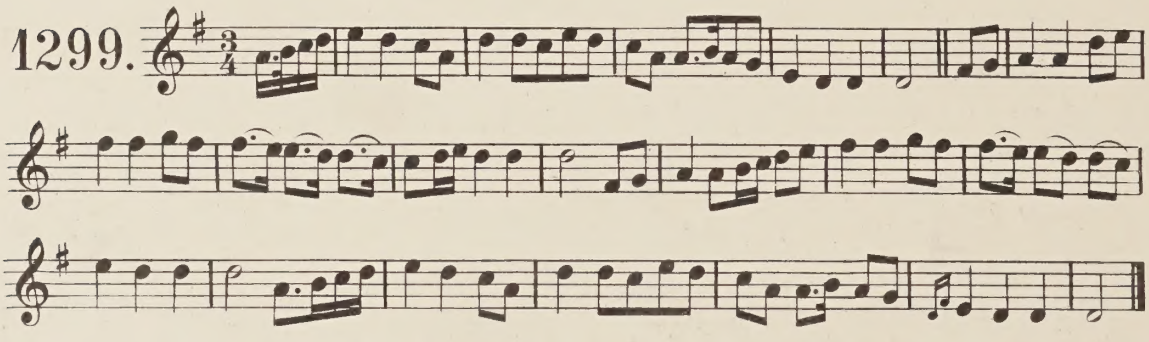
Abṙán Čaiṙleáin na hacǽde.

1298.



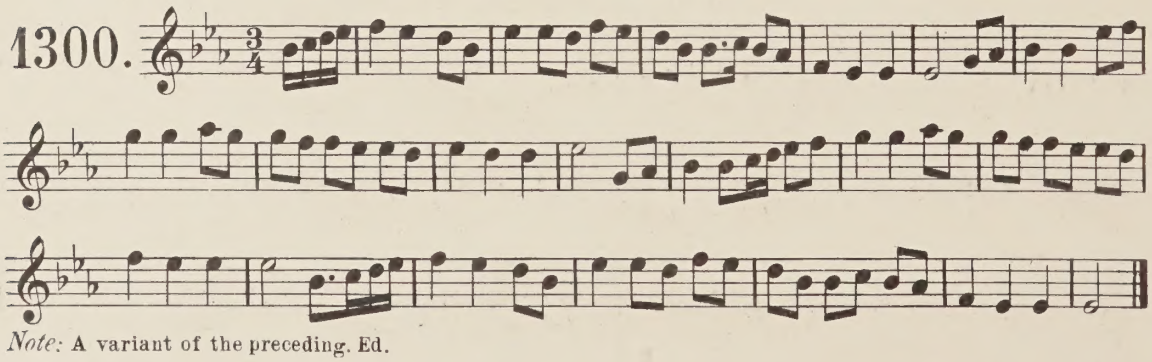
An čoṙ ďeaṙ i mbṙóʒ.

1299.



A coṙ deaṙ i mbṙóʒ.

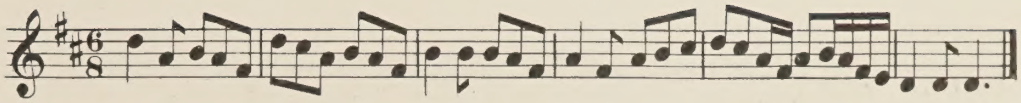
1300.



Note: A variant of the preceding. Ed.

Ó ꞃa a čumaiñ ǯil!

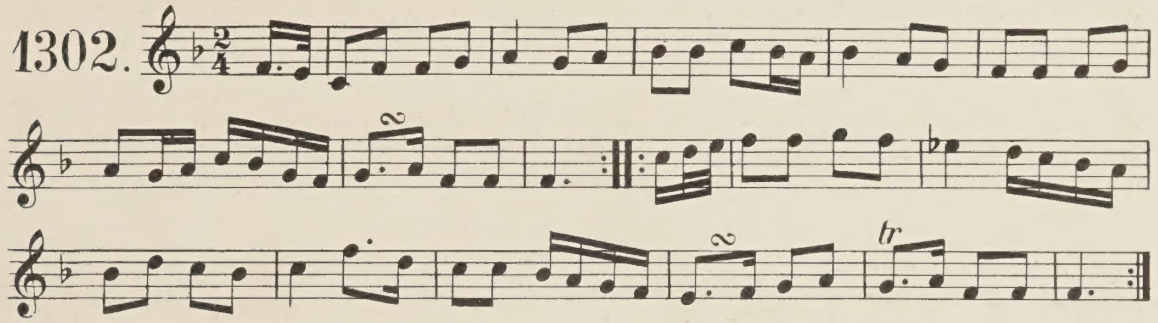
1301.



* Ʒíní čuʒꞃaiñ ɛ́lúʒuḋ leaꞇ.

Set in the County Derry.

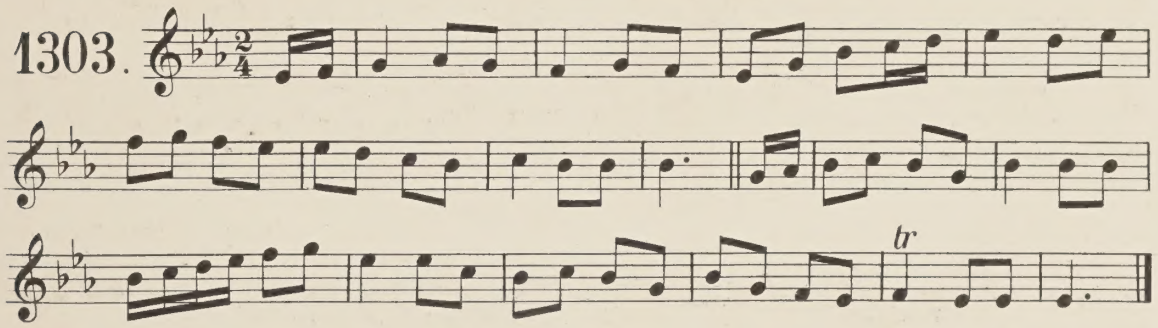
1302.



Note. The Phonetic English title of this tune appears as follows: "Ginney Hugtuin chluliat." Ed.

Lá ꞃéil' Páḋꞃaiꞇ; no poꞇꞃéꞃeačꞇ.

1303.

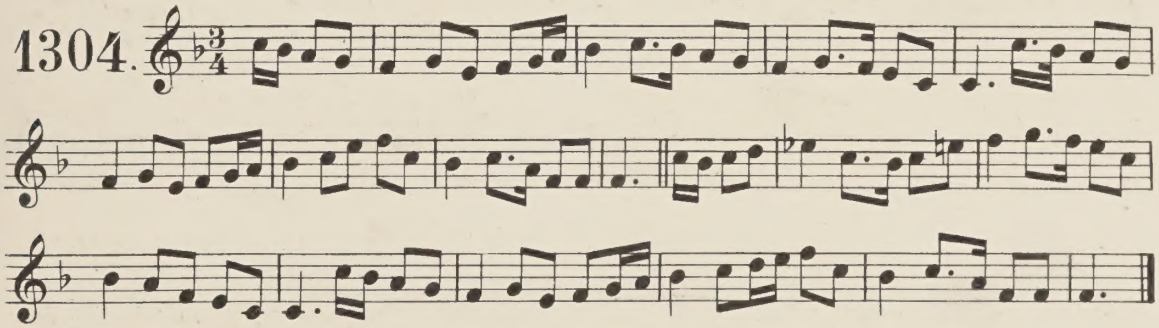


Suaꞃ lé m'm̆aiʒḋean ꞃuaꞃ an ꞃꞇaiḋꞃe.

Or "I went with my maiden up stairs."

From Mac Mahon, C°. of Clare.

1304.

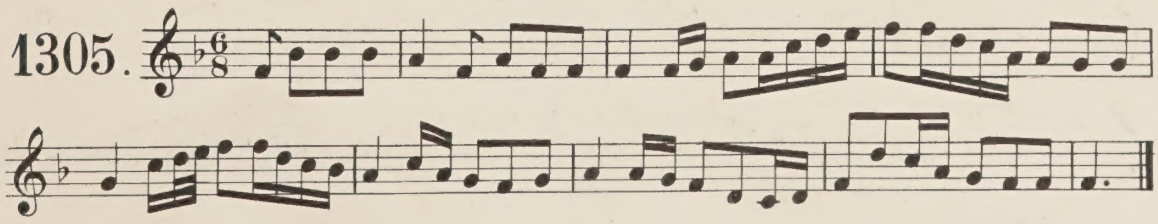


Račaḋ-ꞃa ꞃá'n ꞃlíaḃ; no i n aiḋaꞃꞇa na ḃꞃíaḋ.

Or, "I will go to the mountain" or, "to the Roebuck pinnacles."

From Mac Mahon.

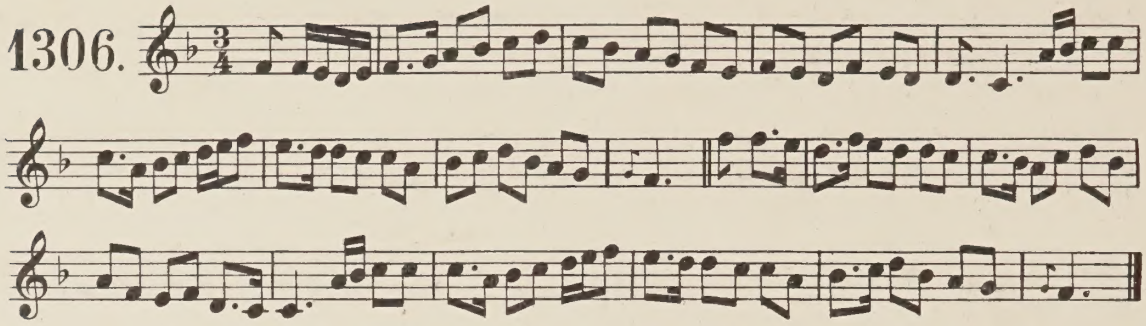
1305.



Durñín na ʒrúaiʒe doñ-b̆uidé!

From Mac Mahon.

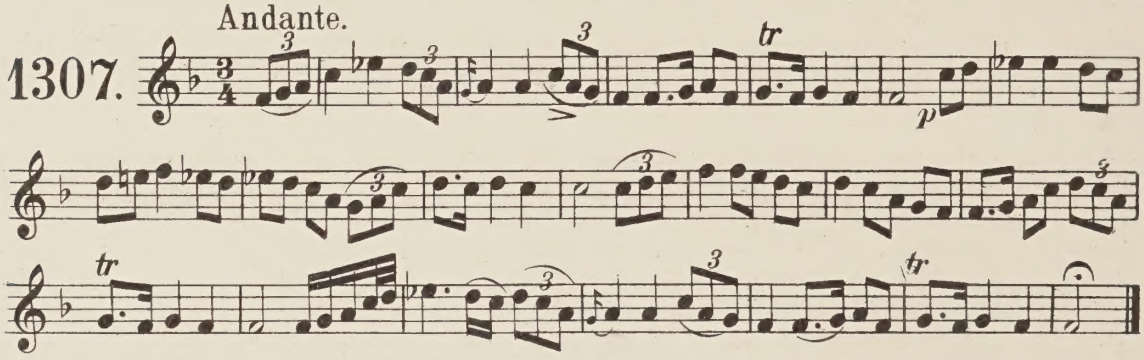
1306.



Bríʒid óʒ na ʒcumann.

Andante.

1307.

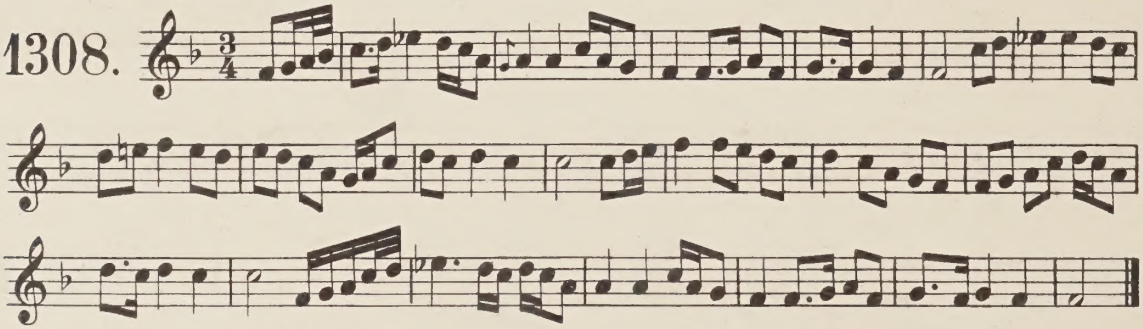


A b̆ríʒid óiʒ na ʒcumañ!

O young Bridget my beloved.

From T. Mac Mahon.

1308.

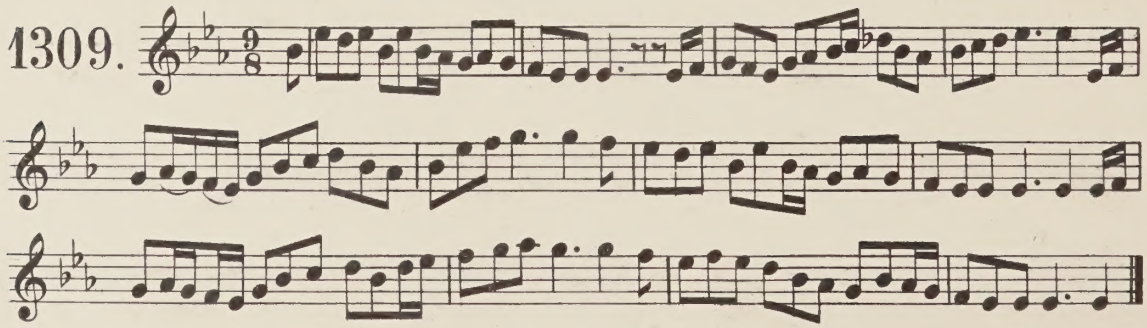


Note. A variant of the preceding. Ed.

Dá b̆ŗáʒaiñ-ŗe an t-ŗailčuač.

From Teige Mac Mahon.

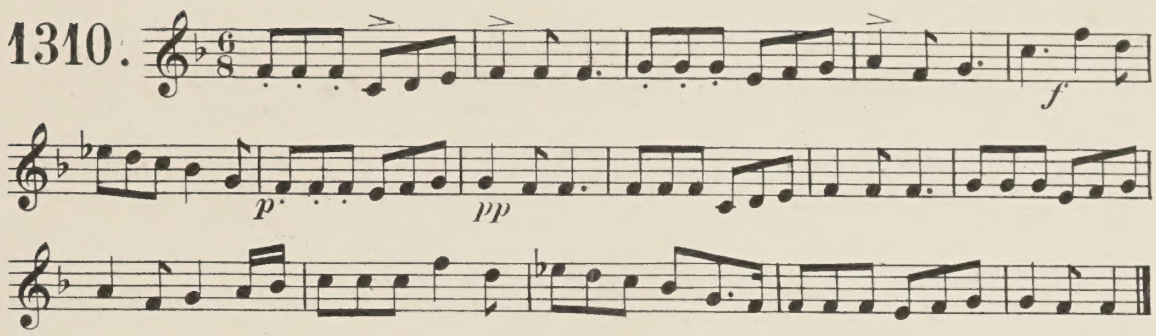
1309.



Píce an t-rúgra.

From Teige Mac Mahon

1310.

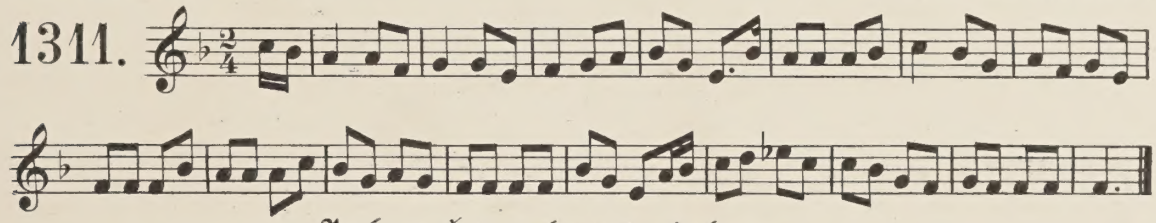


A Maol! a tá mo mile grád leat.

O Mael, I am ruined by you.

From T. Mac Mahon.

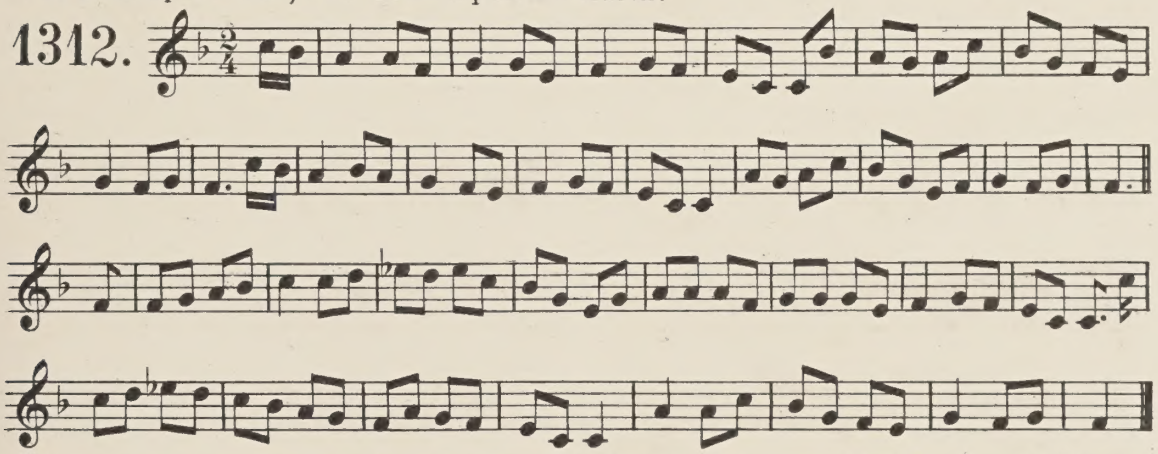
1311.



An í an pir a tá uait? tá rí in reo.

If it is the pea you want, it is here; called also "The Bold Sportsman", and "The Carpenter's March."

1312.



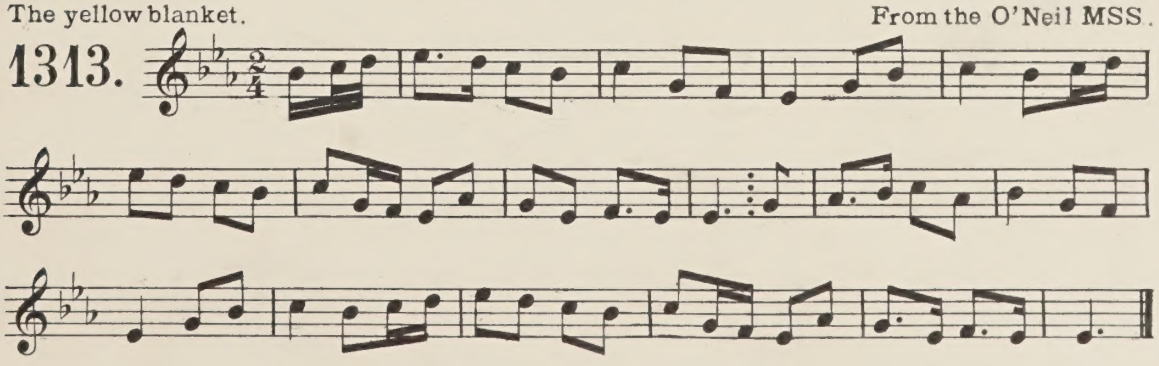
Note: A variant of the preceding. For another tune, under the title "Carpenter's March" see No. 992. Ed.

An rúirín buide.

The yellow blanket.

From the O'Neil MSS.

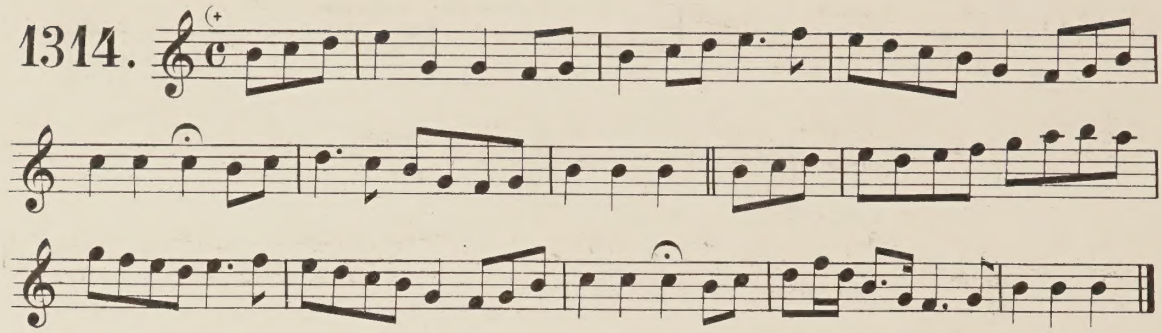
1313.



An púipín bán.

The Shusseen ban.

1314.

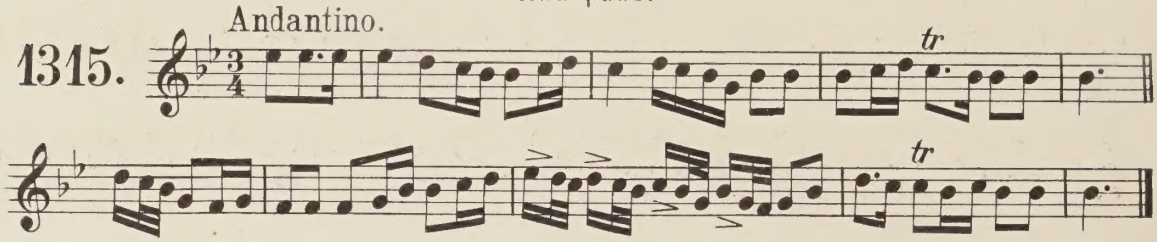


(+? The signature of three flats omitted. Ed.

Lament.

Úna púaḋ.

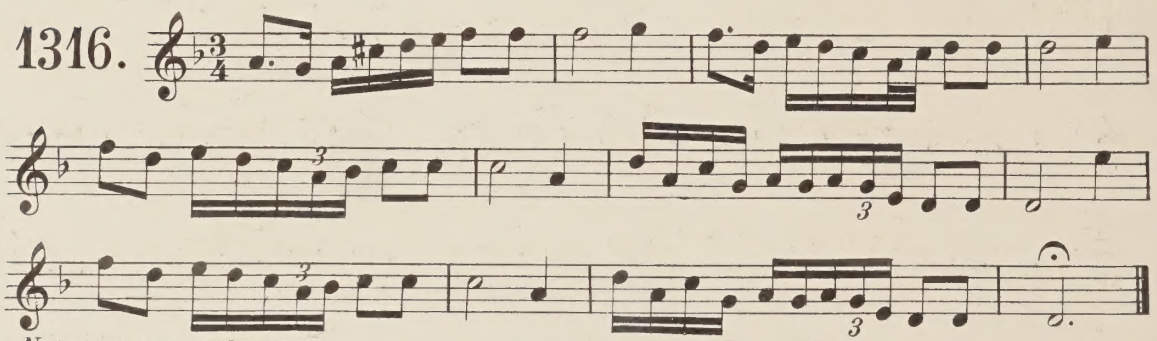
1315. Andantino.



Caoíne.

From Kate Keane.

1316.

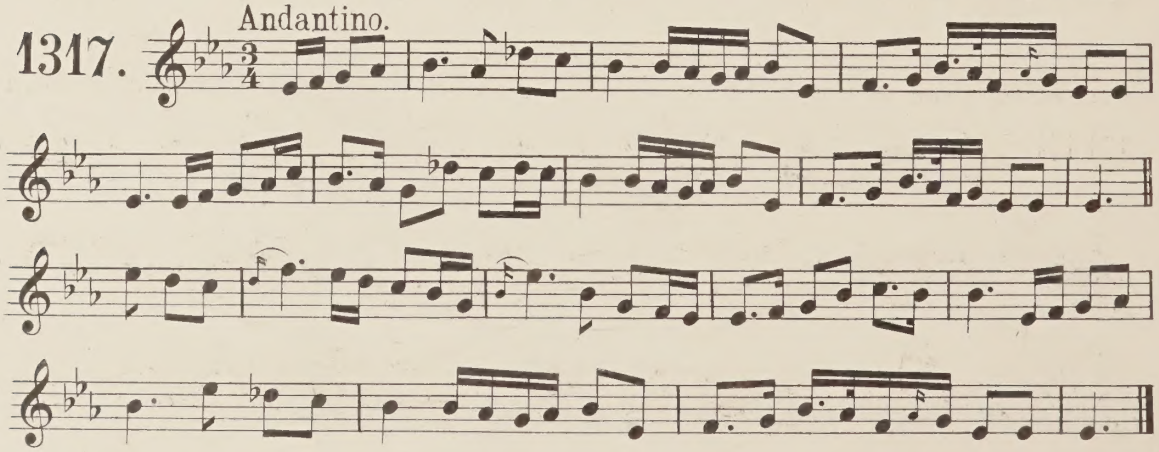


Note. A variant of Nº 1033. Ed.

Caoíne.

From Mary Madden.

1317. Andantino.

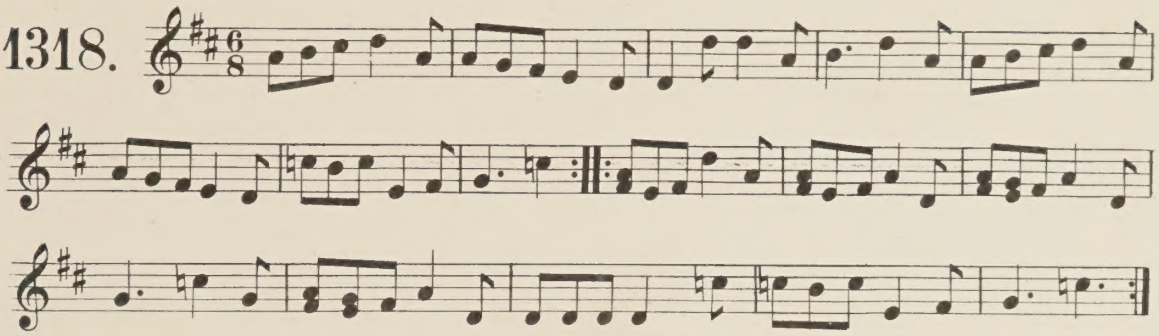


Note. A variant of Nº 200 Ed.

An bothar ó thuaidh go Trágh-lí.

The Northern road to Tralee. An ancient Clare March.

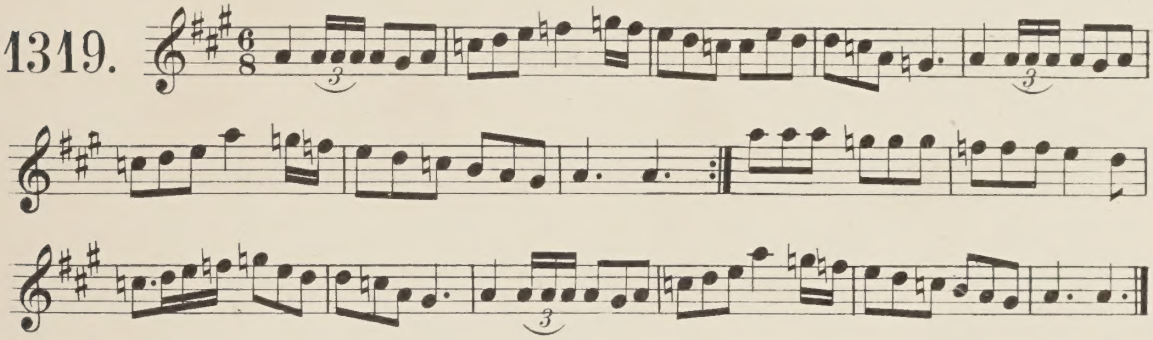
1318.



Note. This tune also appears (№ 448) under its English title with some few differences of rhythm. Ed.

Rágh-amoíd riúd mar a tá ré.

1319.

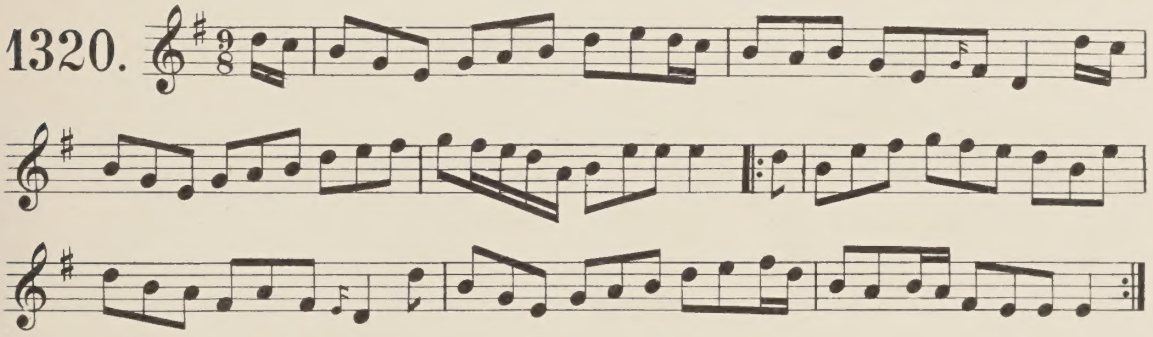


Note. See № 387 Ed.

Cailín dubh.

Set in the County of Derry, 1834.

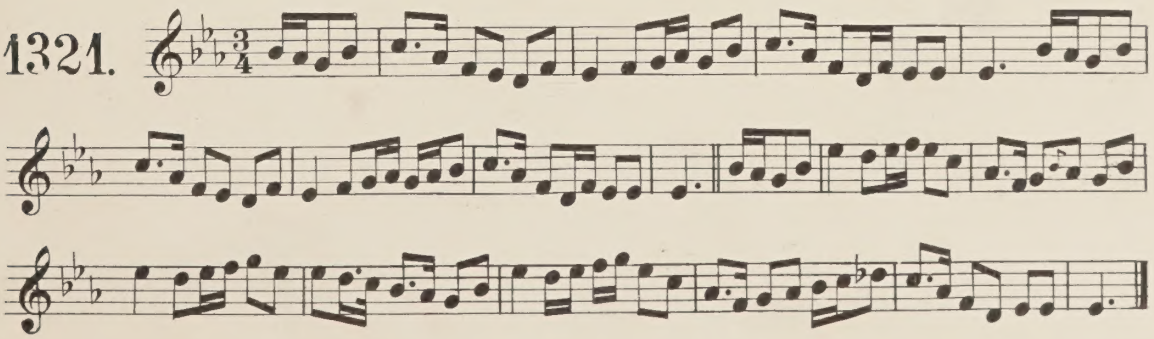
1320.



An cailín rúadh.

The "Caillin Ruadh."

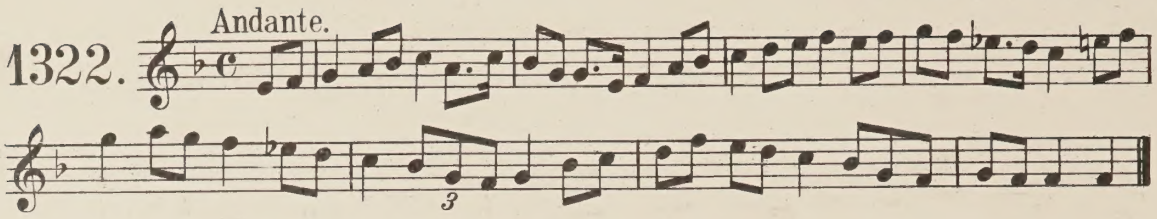
1321.



Do čailín rúaḋ.

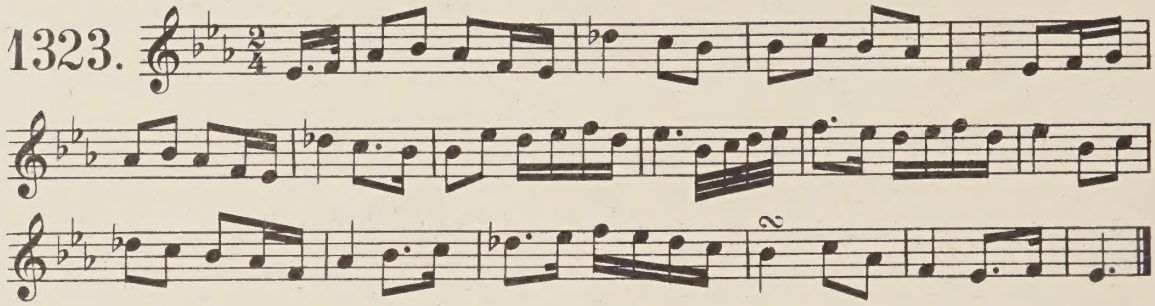
From Mr. Joyce, b.b.p.62.

1322. Andante.



An cailín rúaḋ.

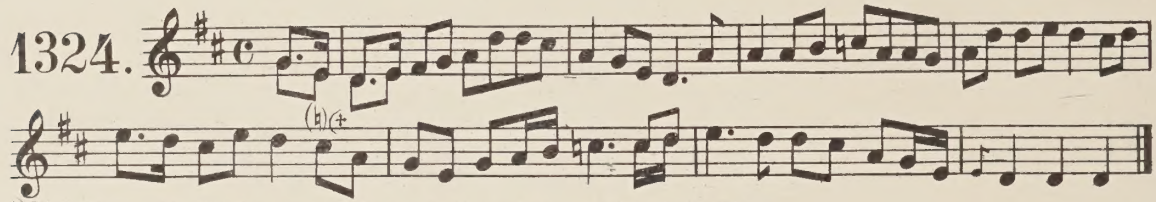
1323.



An cailín rúaḋ.

The Cailleen ruadh.

1324.

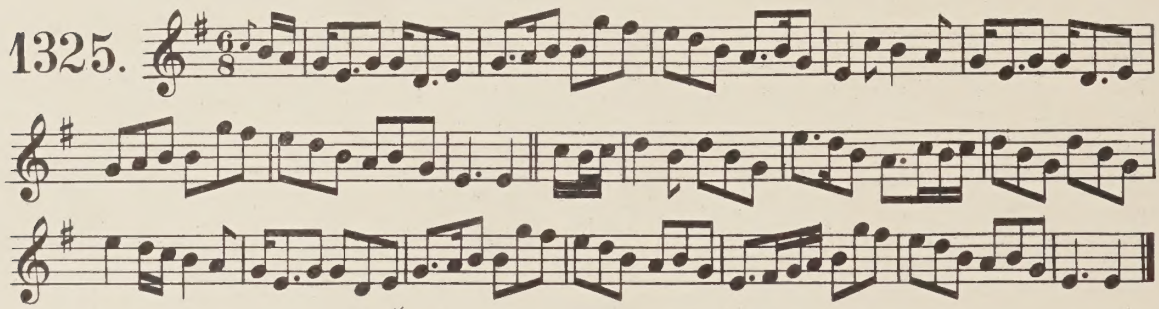


+)*Note.* The accidental is supplied from another version of this tune. Ed.

Do Čailín dear rúaḋ.

(County of Donegal.) From Wm. Allingham.

1325.

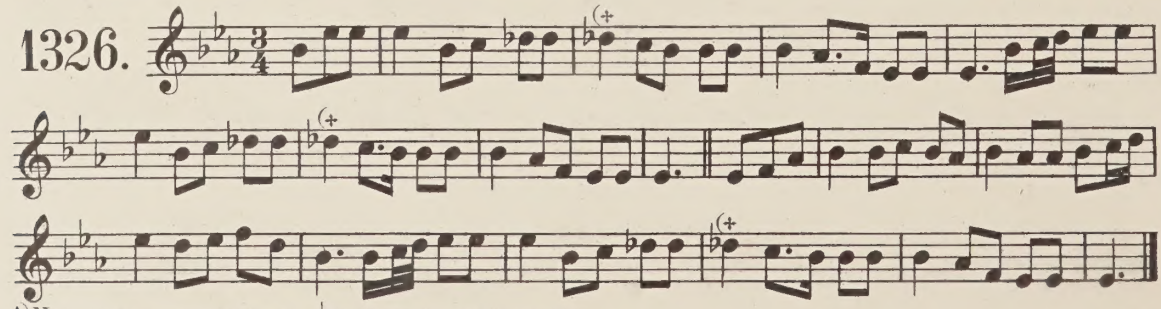


A Čailín doñ dear na gciača bána.

or "O pretty brown girl of the white breasts."

From Mac Mahon.

1326.

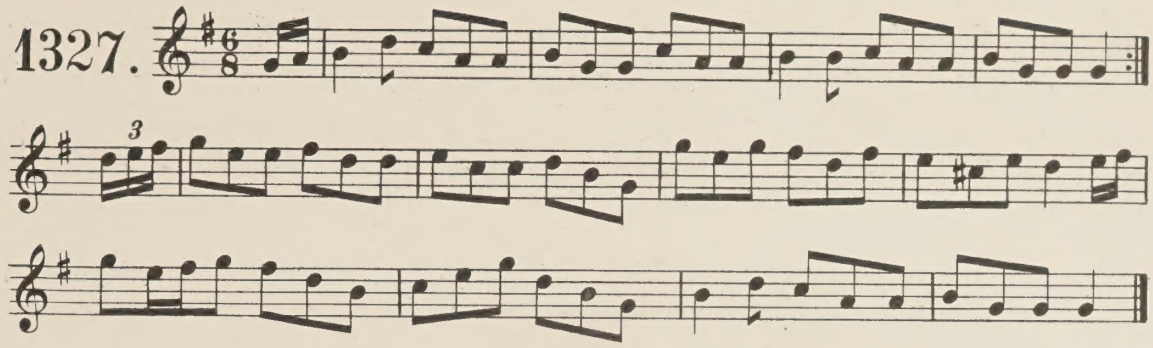


+)*Note.* The manuscript has no ♭ in these three places. Ed.

Cailín dear doñ.

Or The pretty brown girl

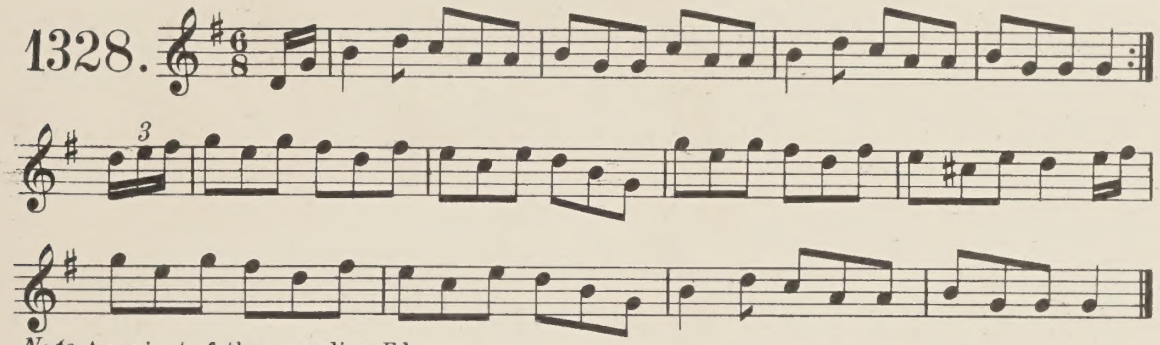
1327.



Cailín dear doñ.

A Connaught tune.

1328.



Note. A variant of the preceding. Ed.

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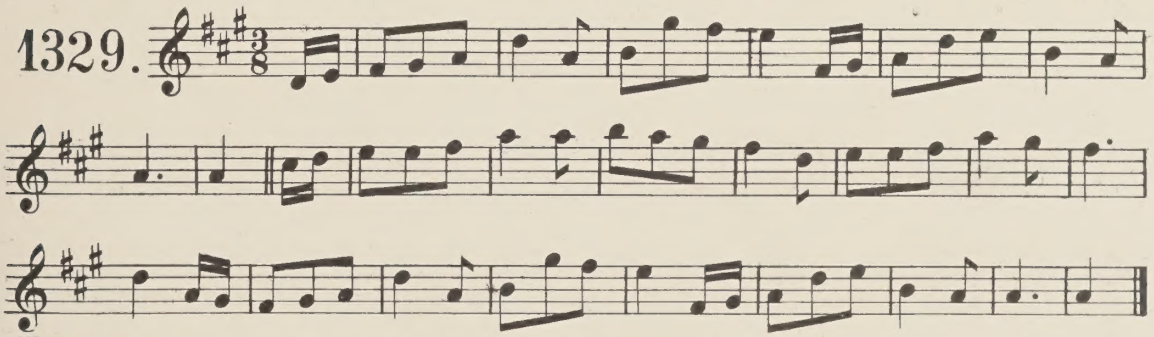
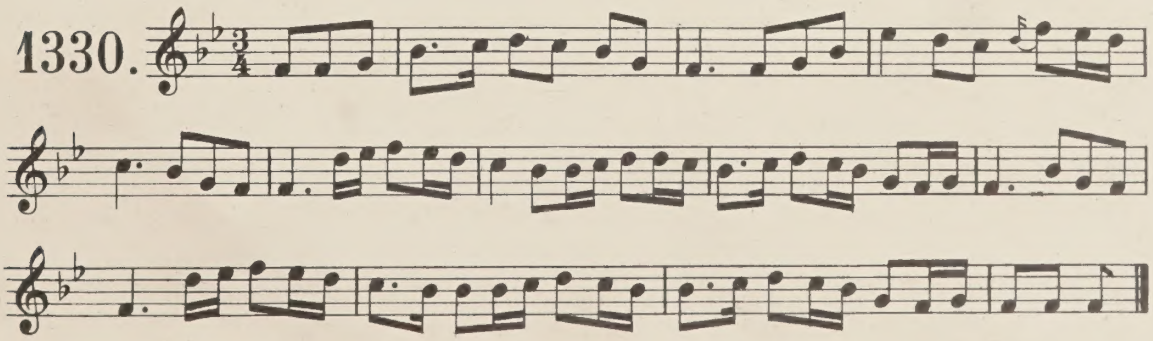
1329.



Note. The signature should probably be two sharps. Ed.

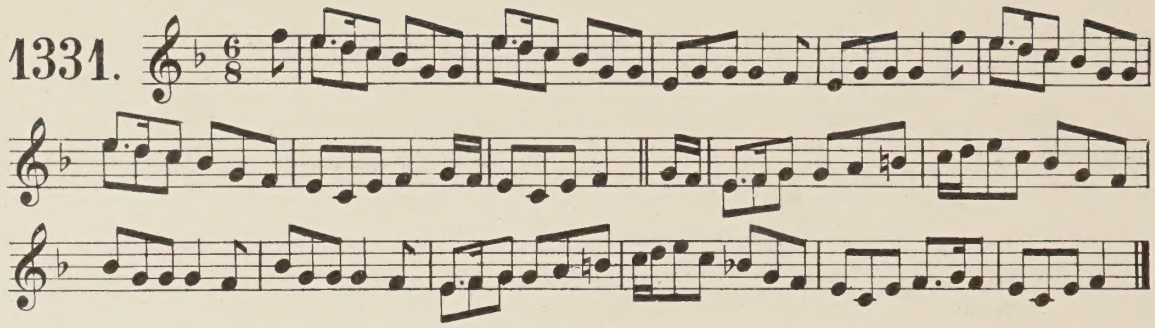
Dónnall ó Sué.

1330.



Dómnall na Spéine.

1331.

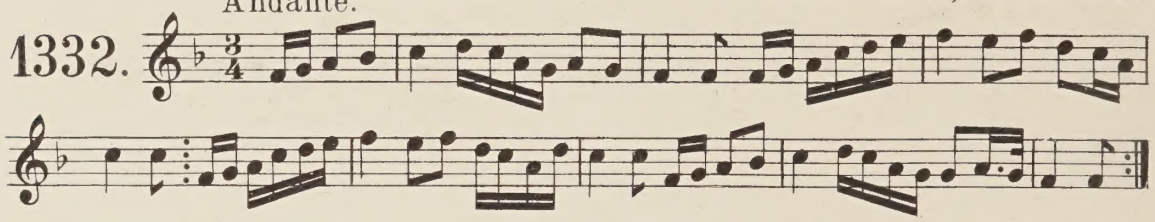


Dómnall óg.

From Kate Keane, Decr 12th 1854.

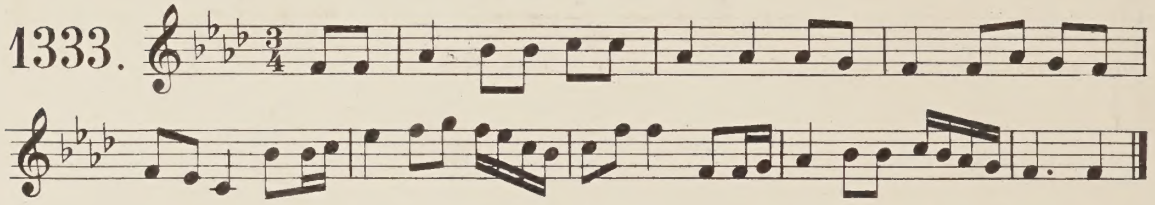
Andante.

1332.



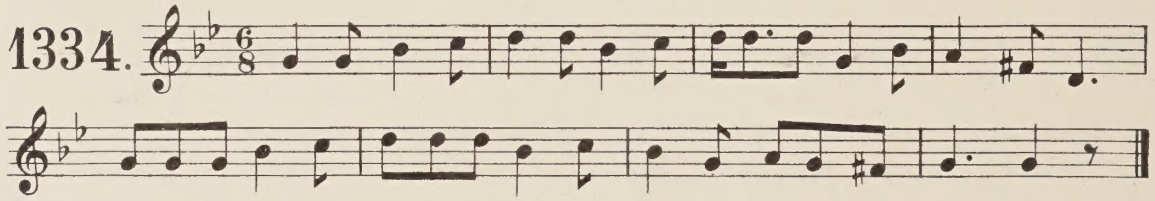
Dómnall óg.

1333.



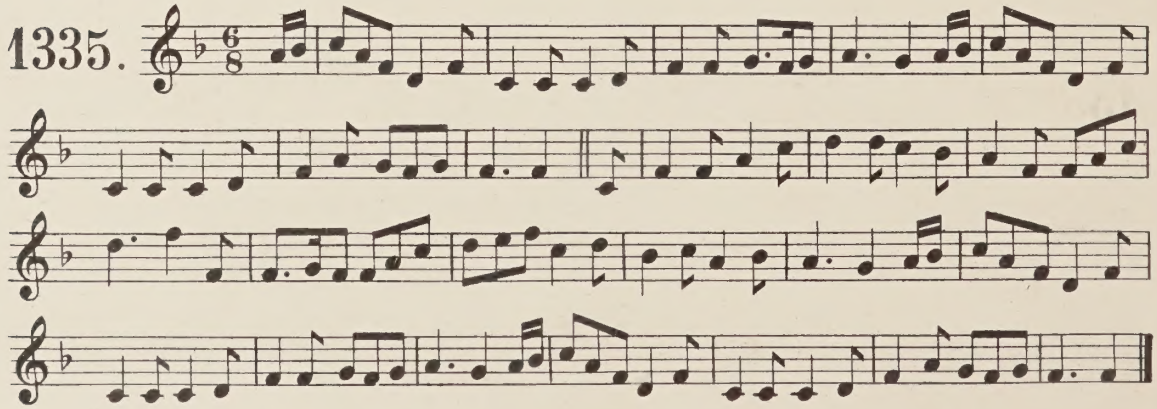
Cunnla.

1334.



Sa mba opa.

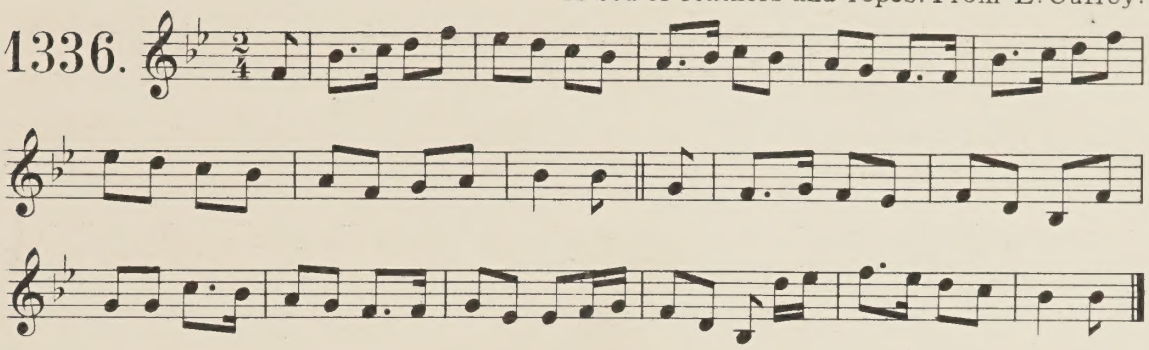
1335.



Leaba cluiṁ 'r cóṛdaíḋe.

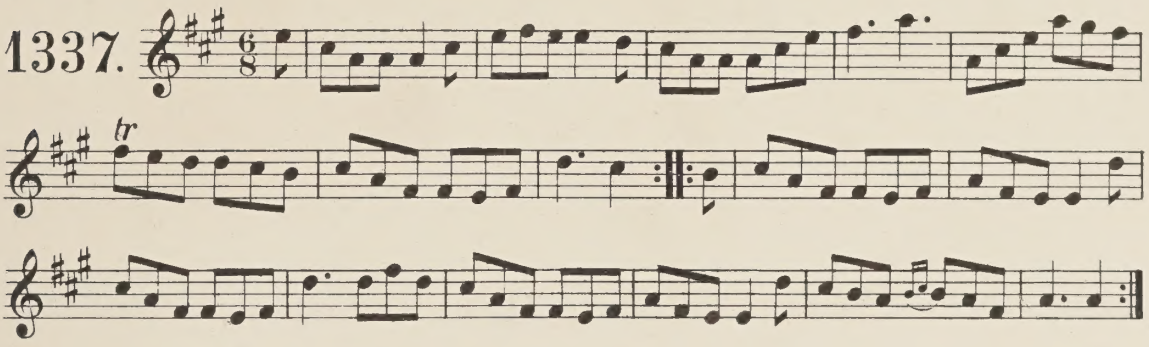
A bed of feathers and ropes. From E. Currey.

1336.



Bíḋeaṁ ṫú ṫad' a-muiġ.

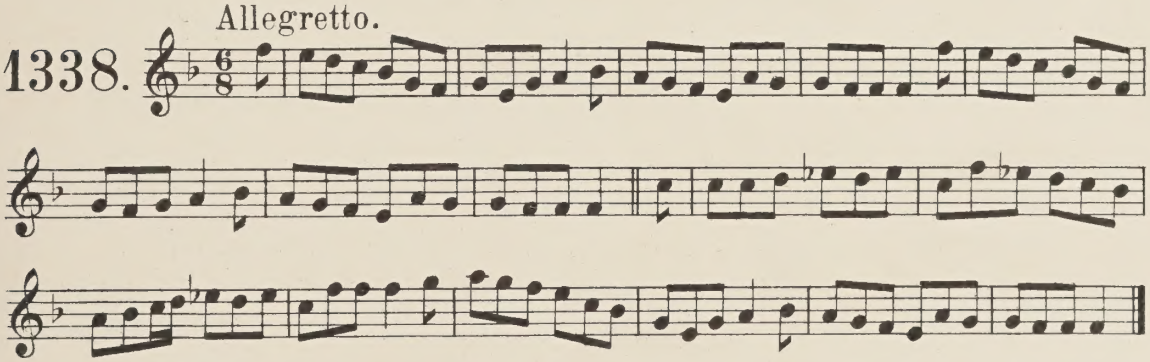
1337.



Cill ṁuiṛe na Ġcṛann.

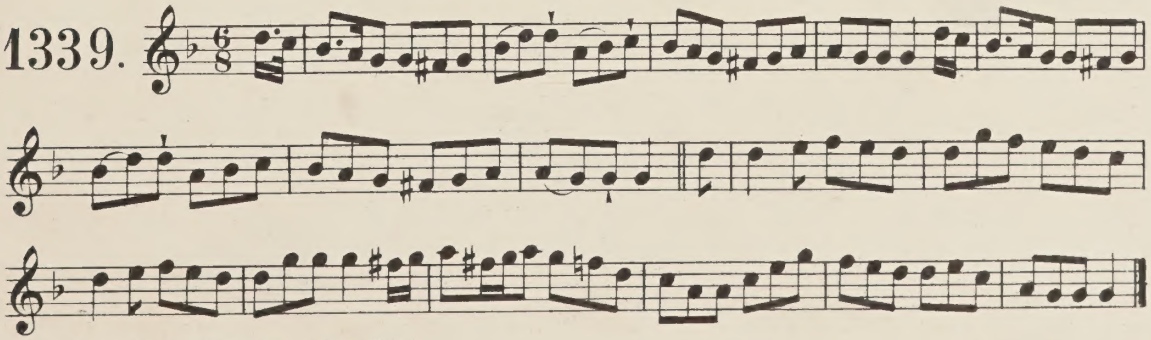
Allegretto.

1338.



Paddy O'Snap.

1339.

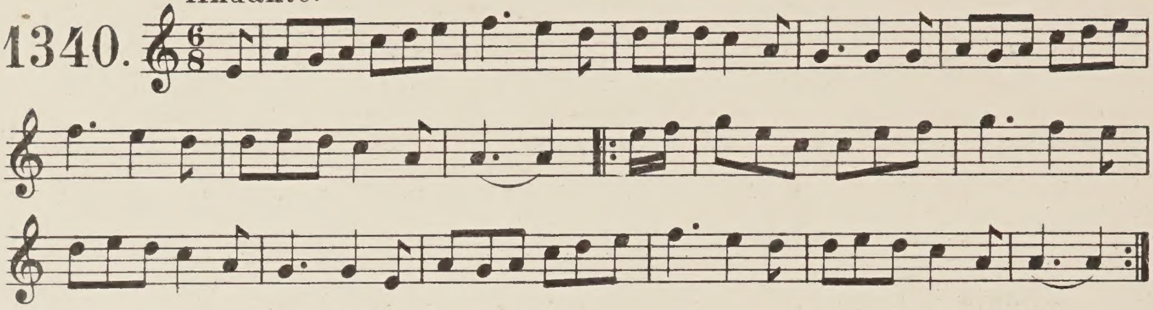


Note. A variant of the preceding.Ed.

Nuair a ṫeiġimse féin go ᴅtí an t-aonaċ.

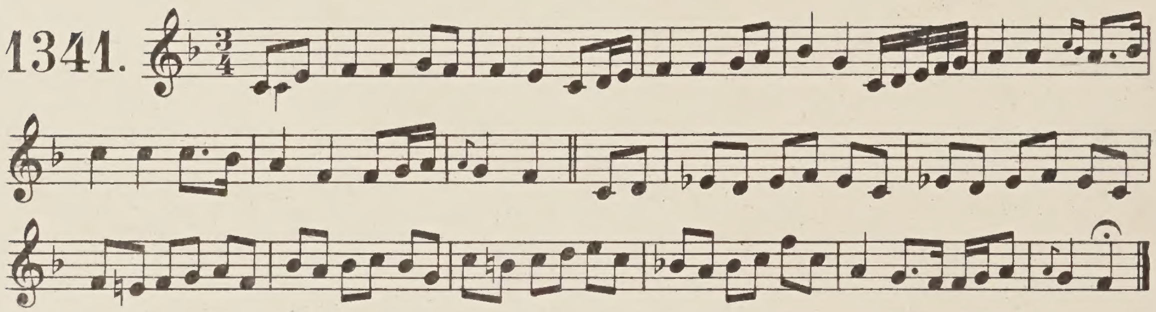
Andante.

1340.



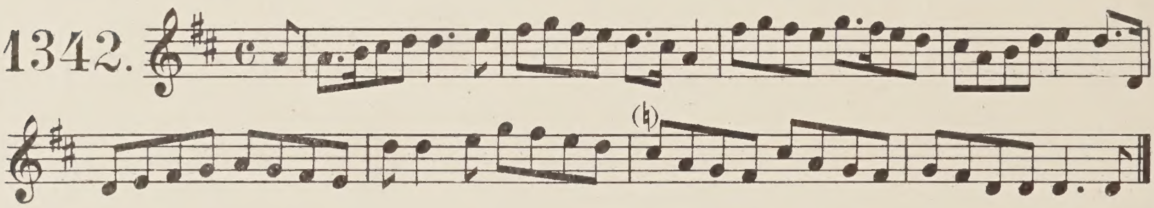
Nuair a ṫeiġim go tiġ an tabairne.

1341.



Is beaġ liom a spéir.

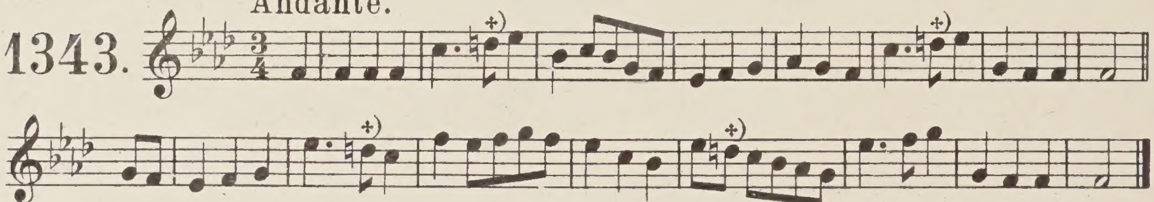
1342.



Síġle a ġráḋ

Andante.

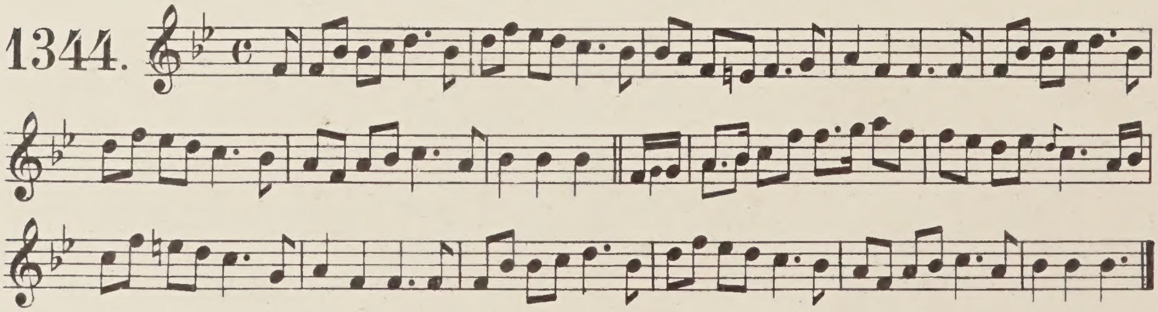
1343.



+) *Note.* Another version has D♭ in these places. Ed.

Sliaḃ mór.

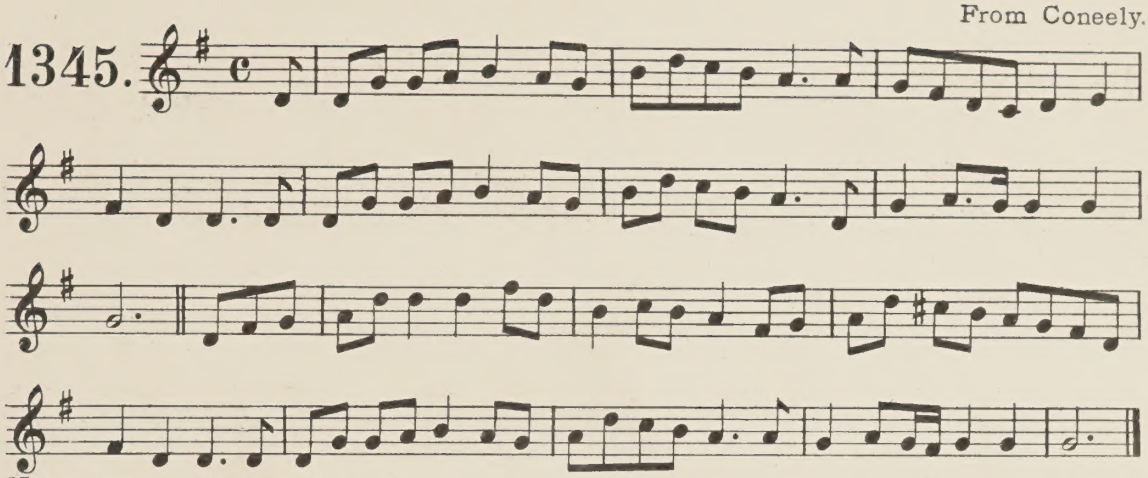
1344.



Sliab mór.

From Coneely.

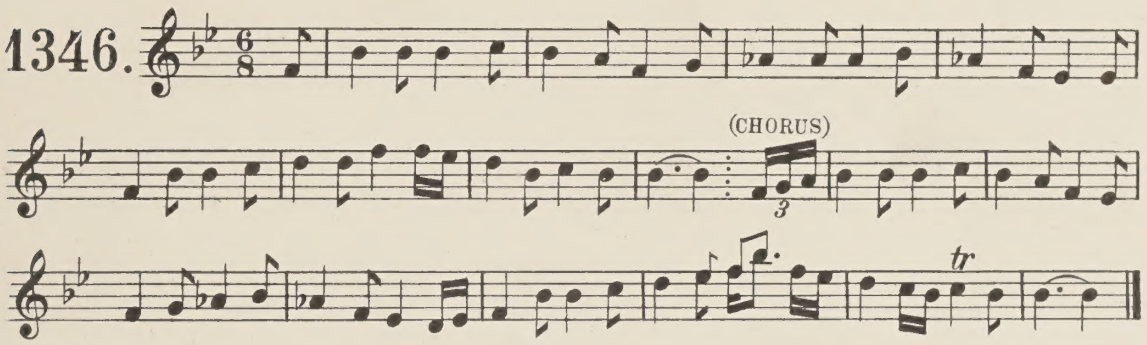
1345.



Note. A variant of the preceding. Ed.

Is buačaill bó 7 capač.

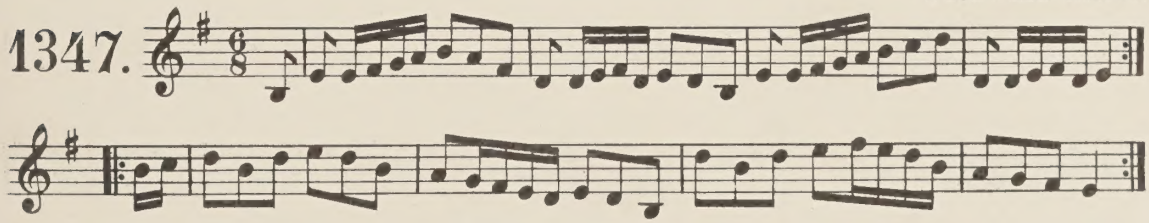
1346.



Siúbal a ġrád.

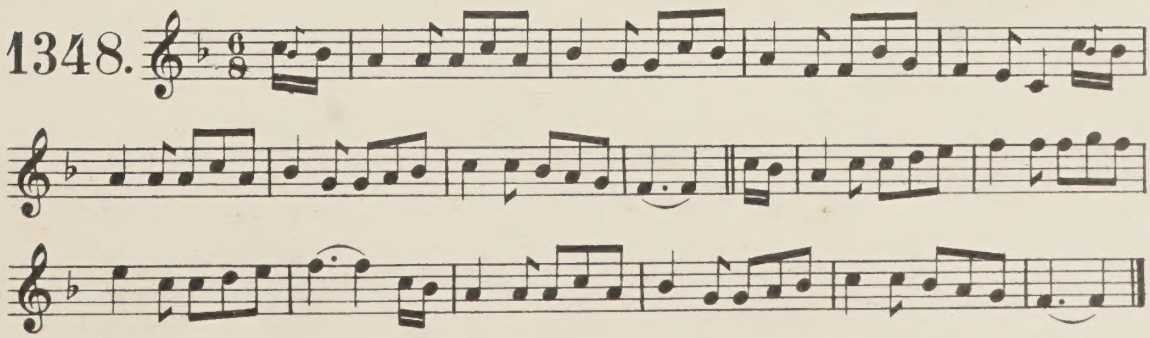
From Mrs Harte.

1347.



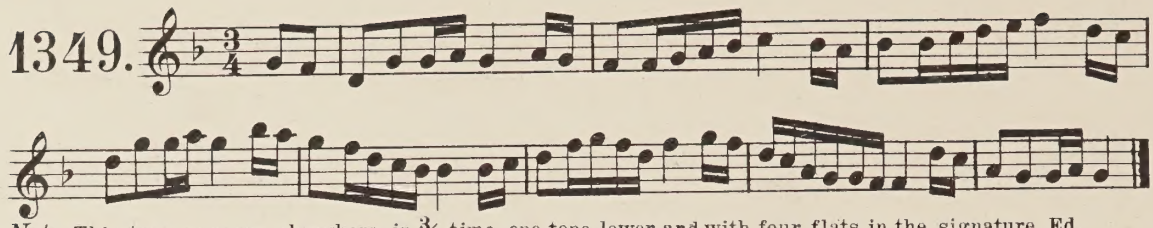
Á ġéġa cumain.

1348.



Máire na mbăn-ǯlac.

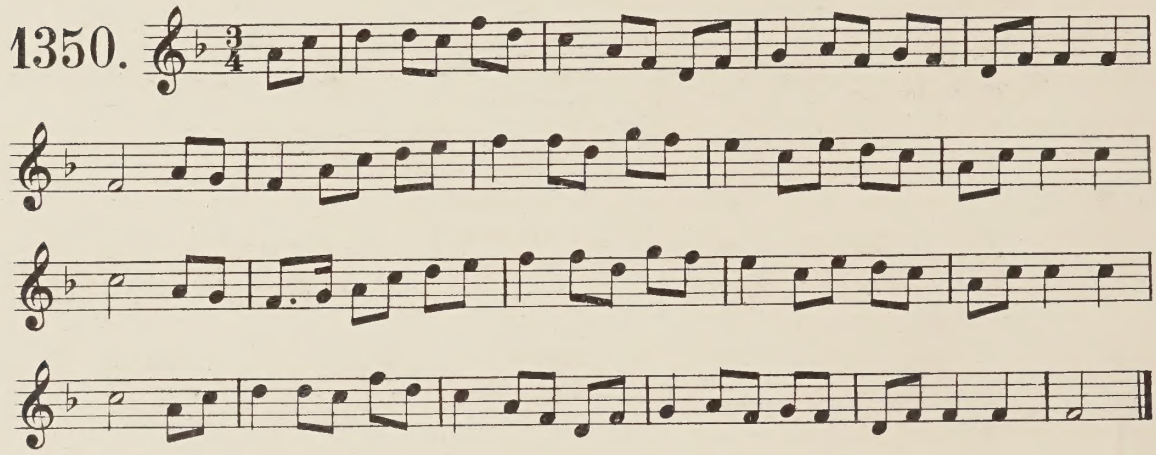
1349.



Note. This tune appears elsewhere, in 3/8 time, one tone lower, and with four flats in the signature. Ed.

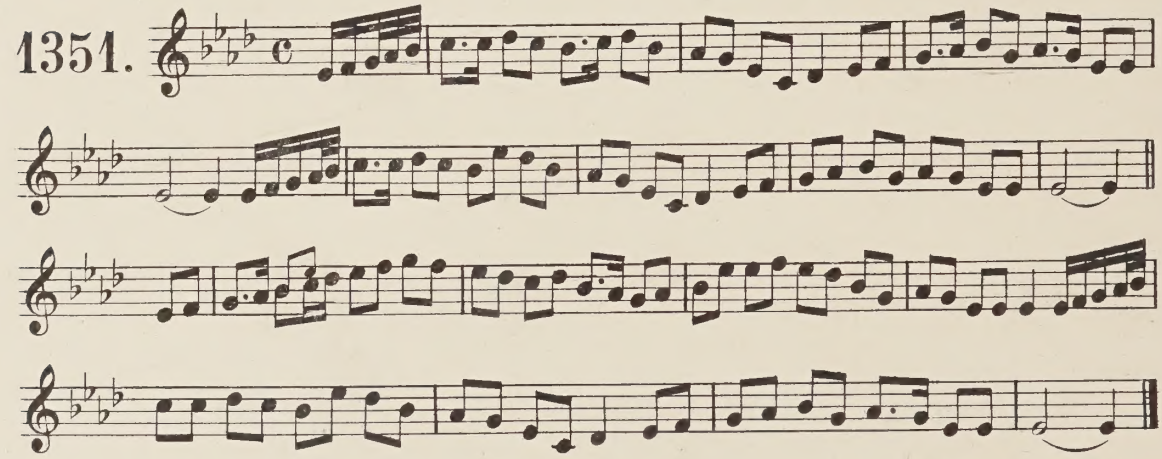
Cóta mór ṛtṛócaiǯt̆e.

1350.



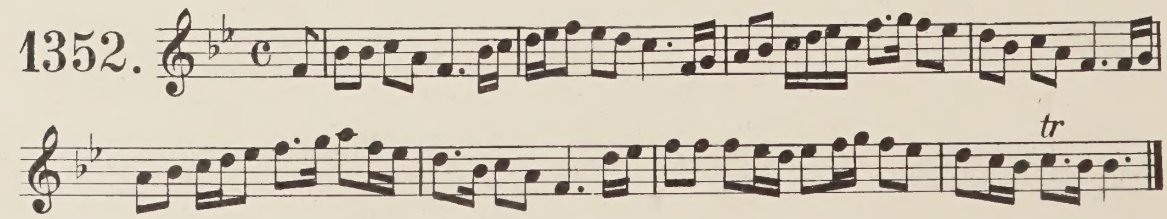
Doda ḋeaṛ níǯ Ḋúḃda.

1351.



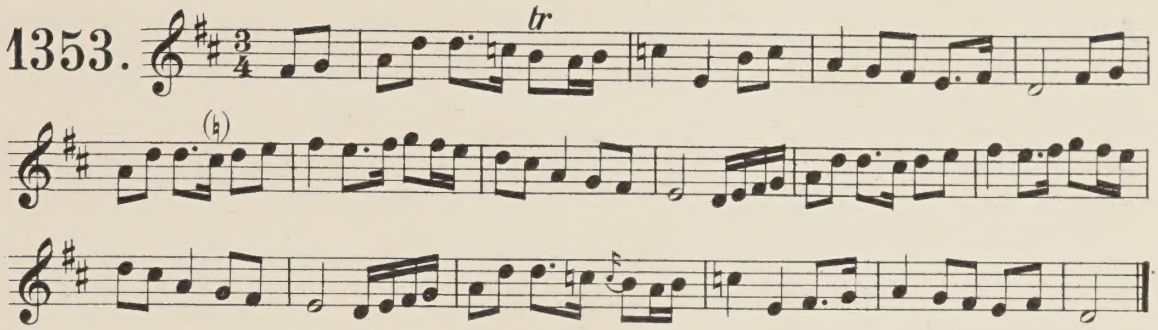
Doda ḋeaṛ ní Ḋúḃda.

1352.



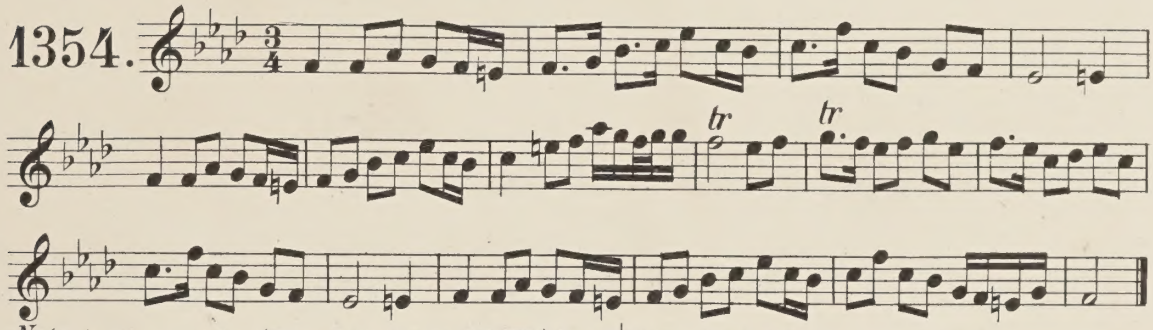
Dromaña na mbán-čnoc.

1353.



Máire buitlér.

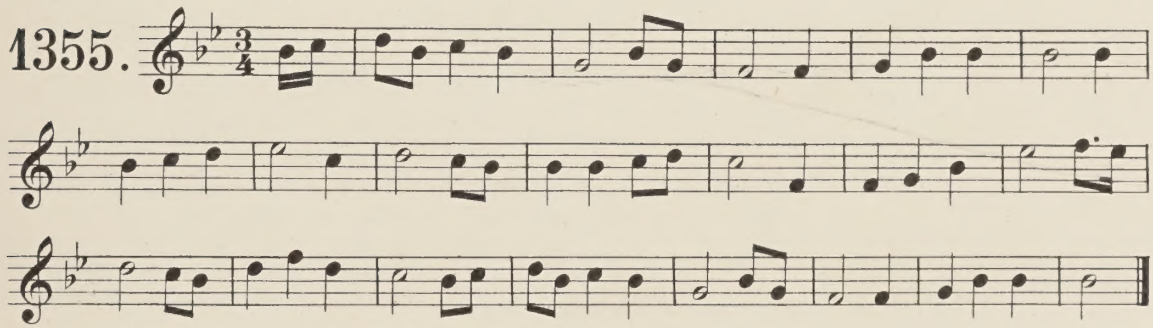
1354.



Note. Another version (From John Daly's Old MS.) has E♭ throughout. Ed.

Pérla dear an t-rléibe.

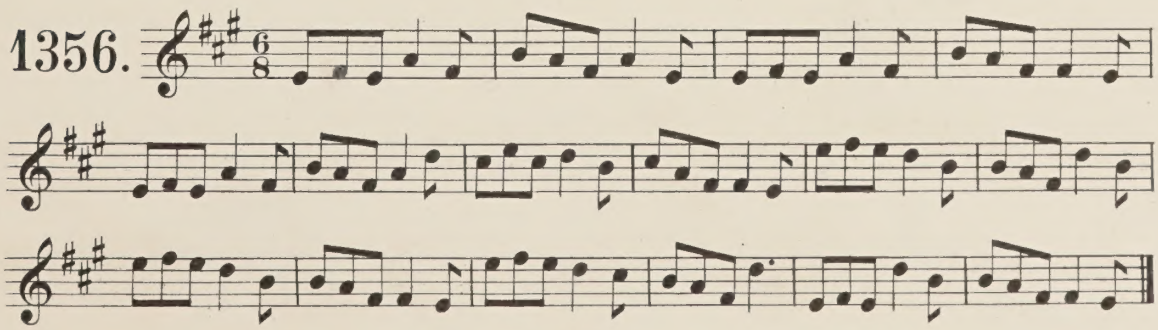
1355.



Note. See "The roving pedlar" Nº 360 of which this tune is a variant. Ed.

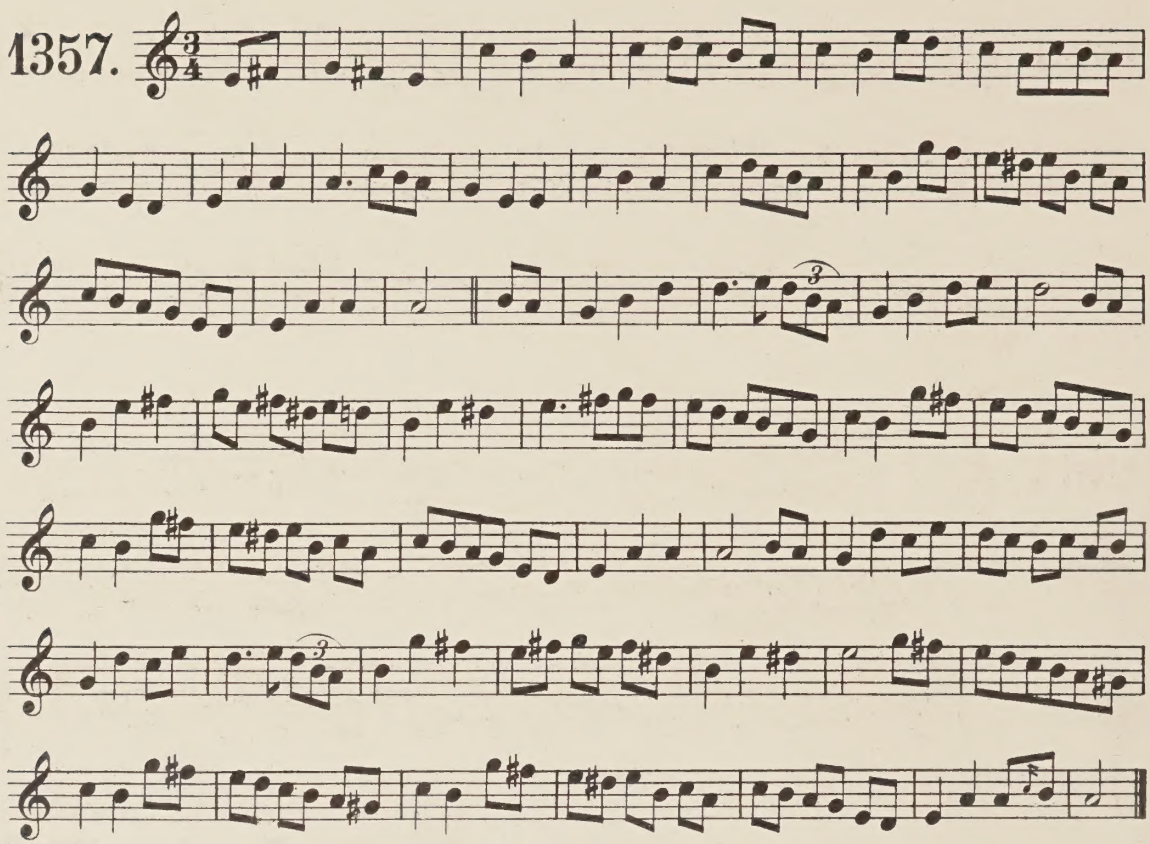
Pir air an jarta.

1356.



Ó Ṗeȝȝi an čúil b̆áin.

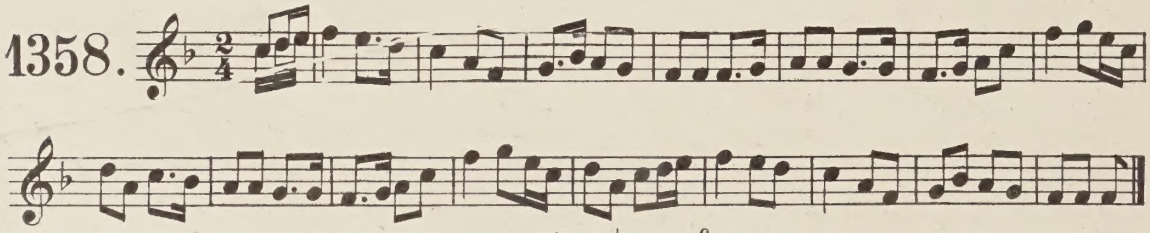
1357.

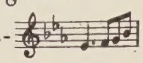


Note. The D and G sharps seem erroneous. Ed.

Cailín bęȝ na luačṛaḋ.

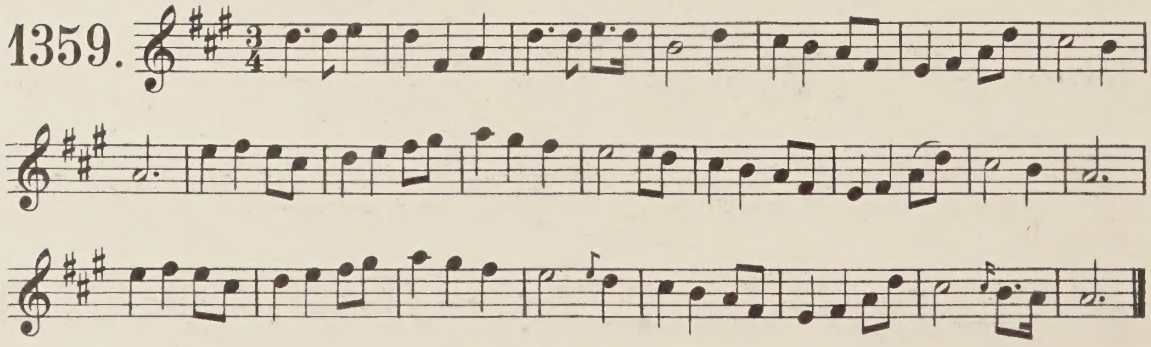
1358.



Note. This tune appears again (from Frank Keane) in E♭, but in 6/8 time. Petrie has pencilled against it "Should be in 2/4." In this setting the sixth bar appears thus:-  Ed.

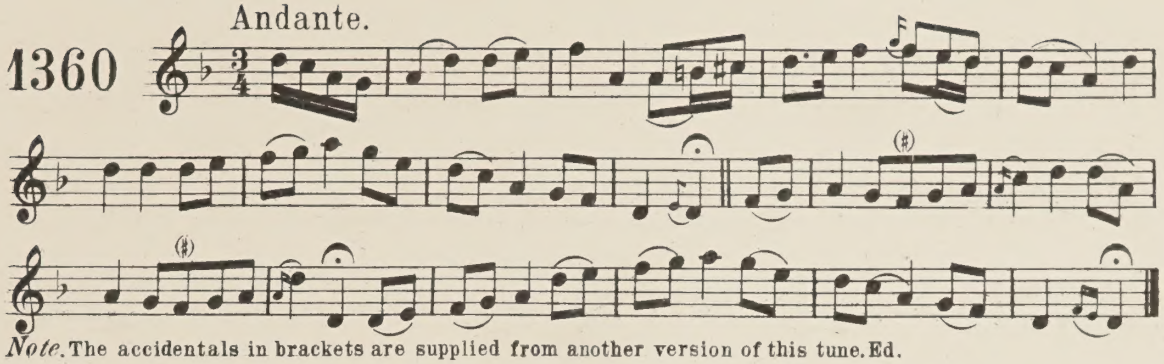
Cailín aȝ buaint luačṛa.

1359.



Áiṫne b́án.

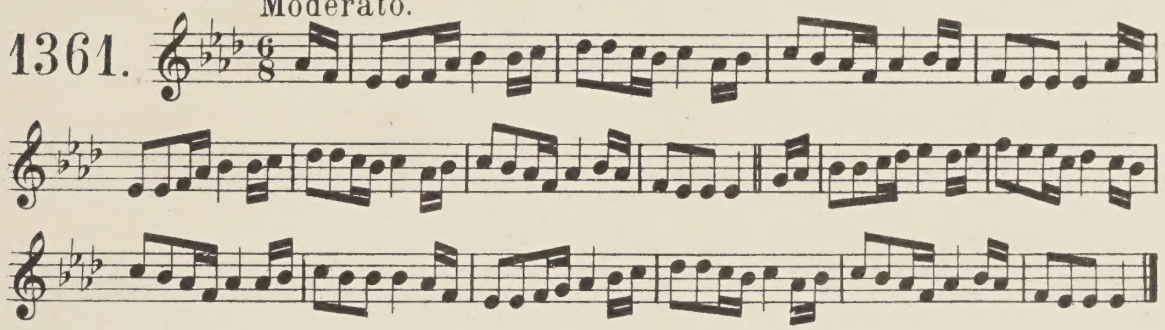
1360 Andante.



Note. The accidentals in brackets are supplied from another version of this tune. Ed.

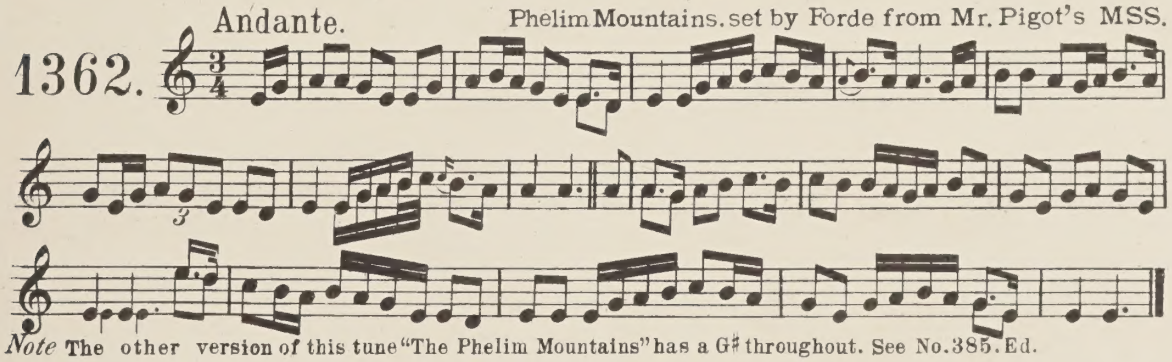
Henry! a ʒ́ṙáḋ!

1361. Moderato.



Sléiḃṫe Ṙéḋlime.

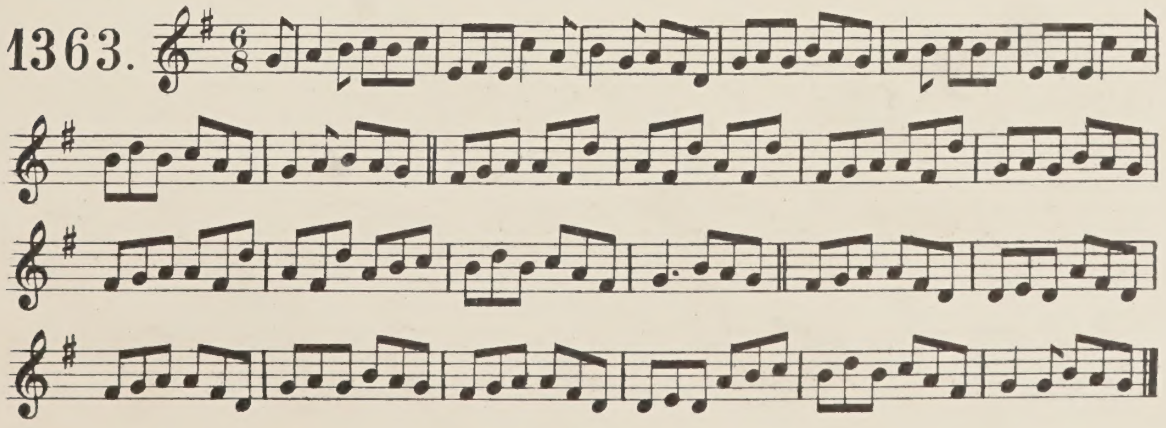
1362. Andante. Phelim Mountains. set by Forde from Mr. Pigot's MSS.



Note The other version of this tune "The Phelim Mountains" has a G♯ throughout. See No. 385. Ed.

Cailleač an ṫ-ṙúṙa.

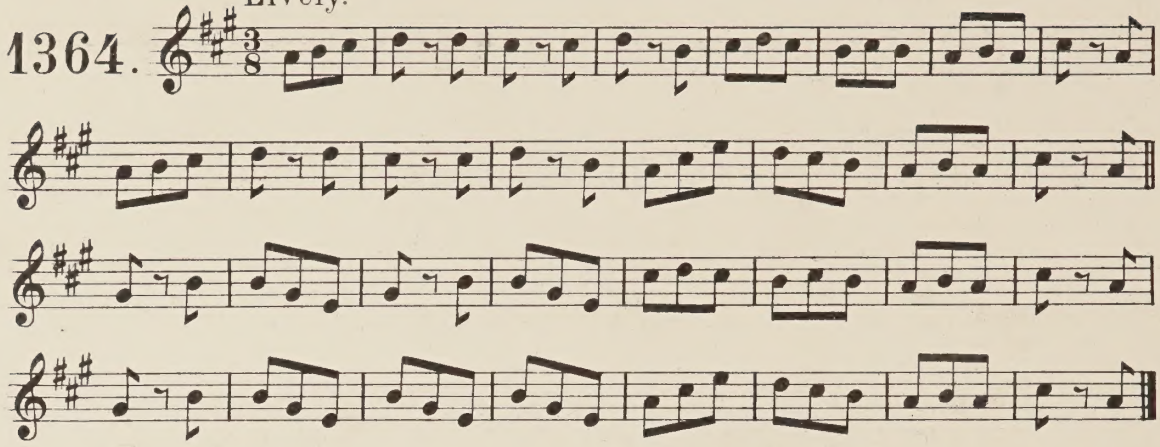
1363.



Cailleač an t-rúra.

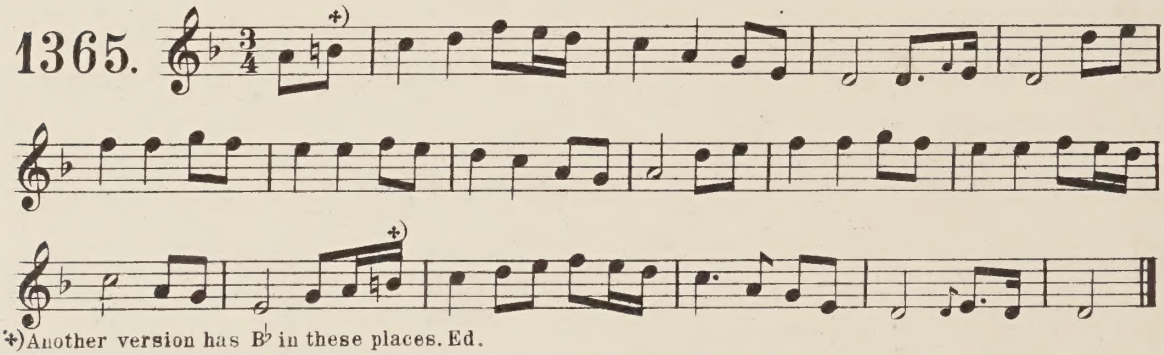
Lively.

1364.



Dablaḋ ní Ďoḃnaláin.

1365.



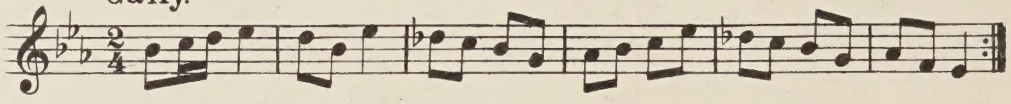
+) Another version has B♭ in these places. Ed.

bí liom: bí!

Gaily.

A Clare spinning tune. From F. Keane.

1366.

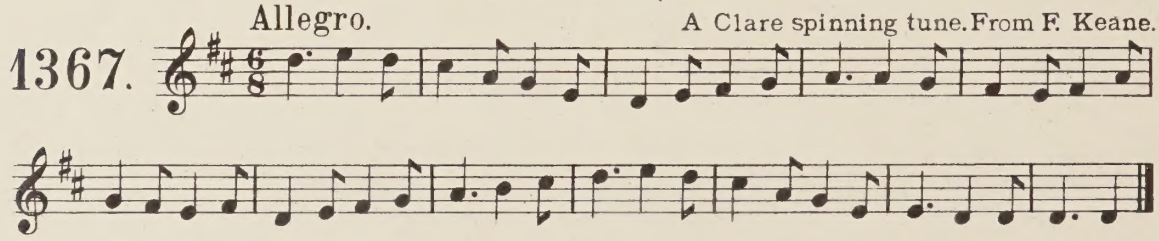


Ím bím bob-a-pú.

Allegro.

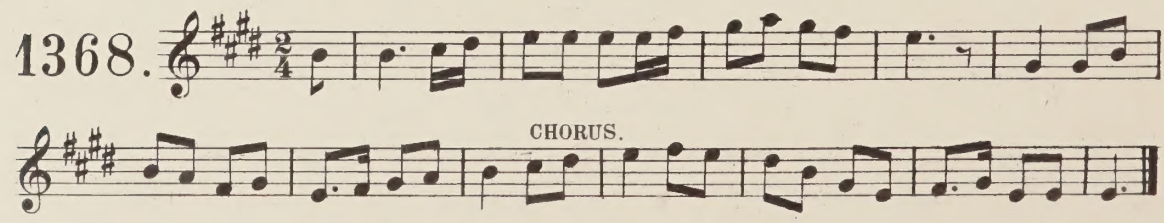
A Clare spinning tune. From F. Keane.

1367.



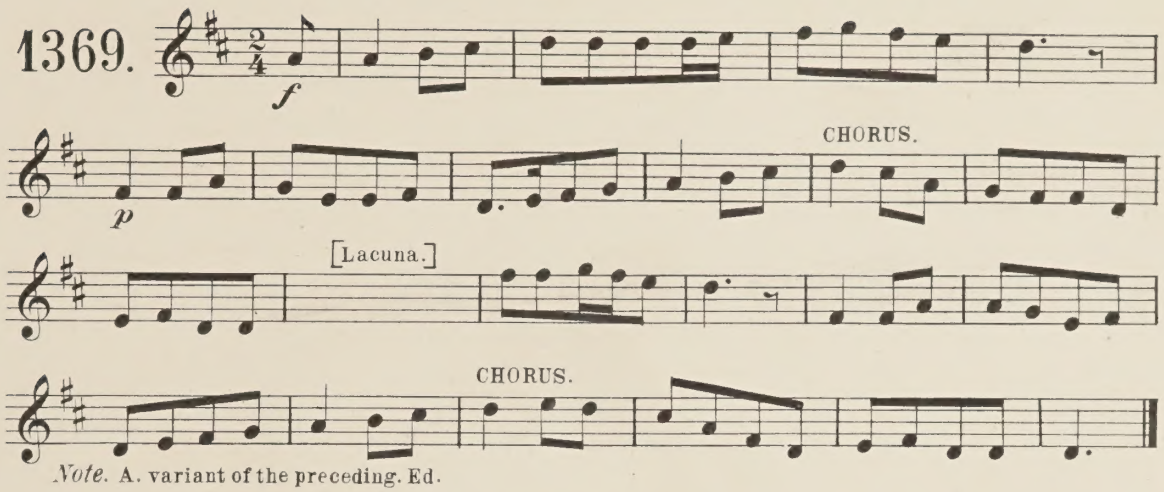
Ím bím bob-a-pú, r'óp' a m̆íle ʒpáḋ!

1368.



Ím bím bob-a-rú.

1369.

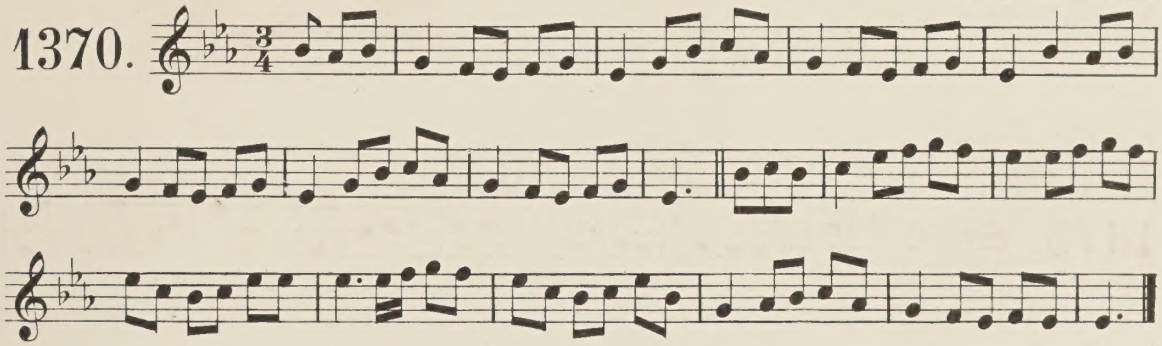


Note. A. variant of the preceding. Ed.

Dúrnín óige.

From Miss Ross.

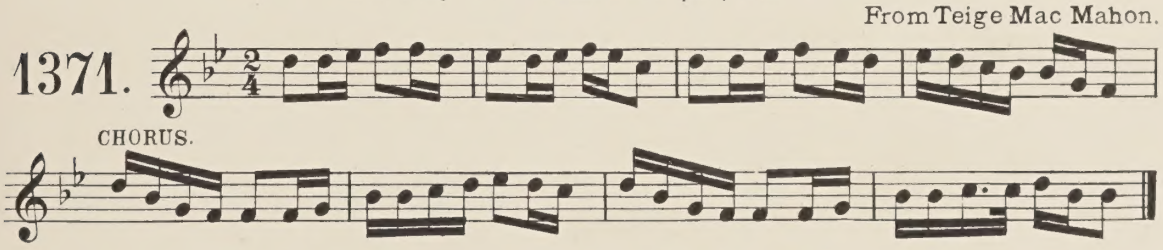
1370.



An dear an buachaill an páirín.

From Teige Mac Mahon.

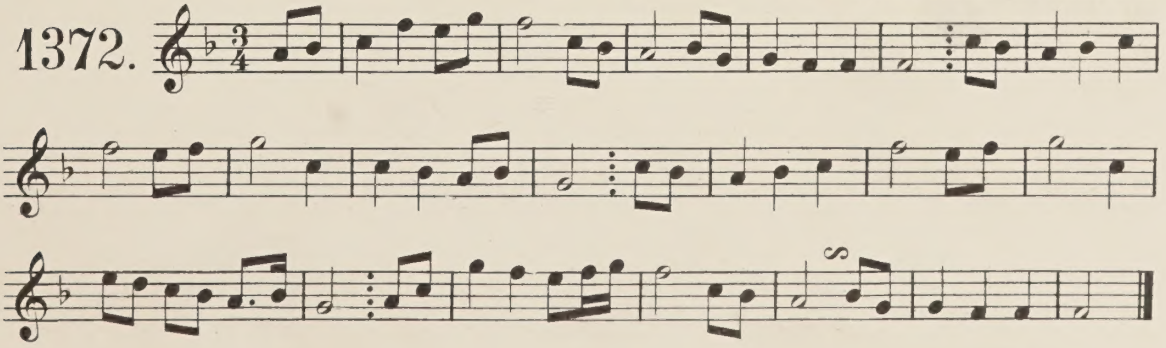
1371.



Barr na craoibe cúbarta.

From O' Neill's Collection.

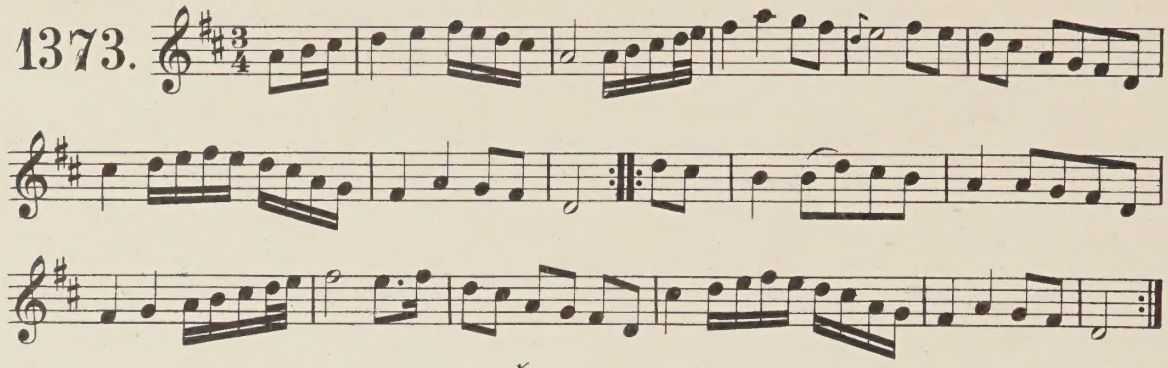
1372.



A Dháire 'r a mhúrnín!

From Father Walsh.

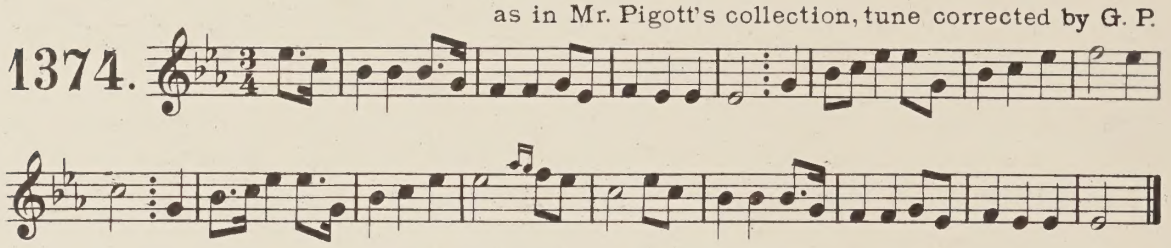
1373.



A Dháire! a ruín!

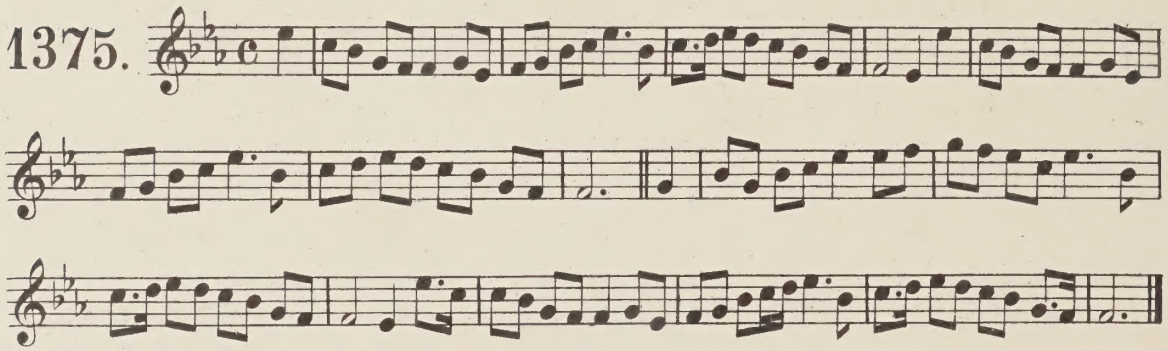
as in Mr. Pigott's collection, tune corrected by G. P.

1374.



A Dháire! a Rúin!

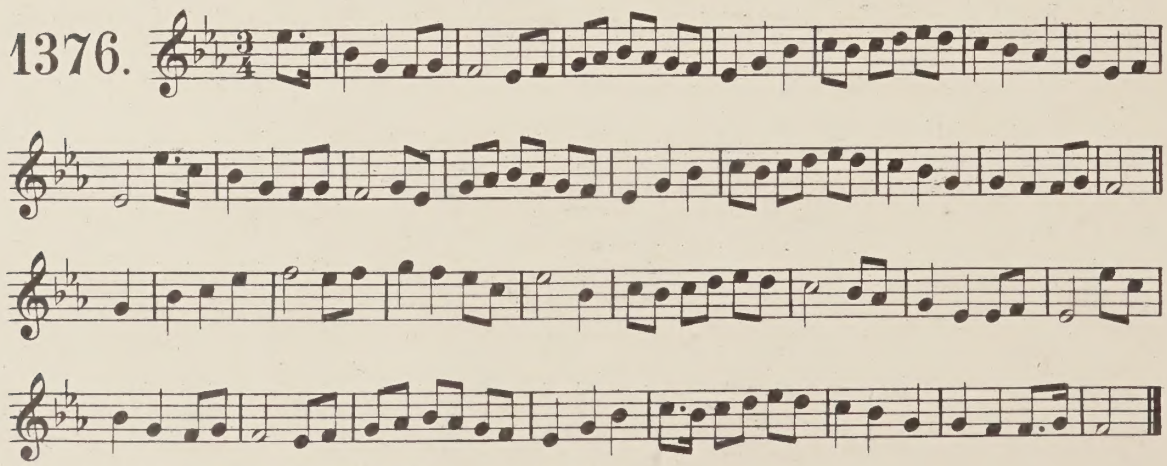
1375.



Note. A variant of preceding. Ed.

A Dháire! a Rúin!

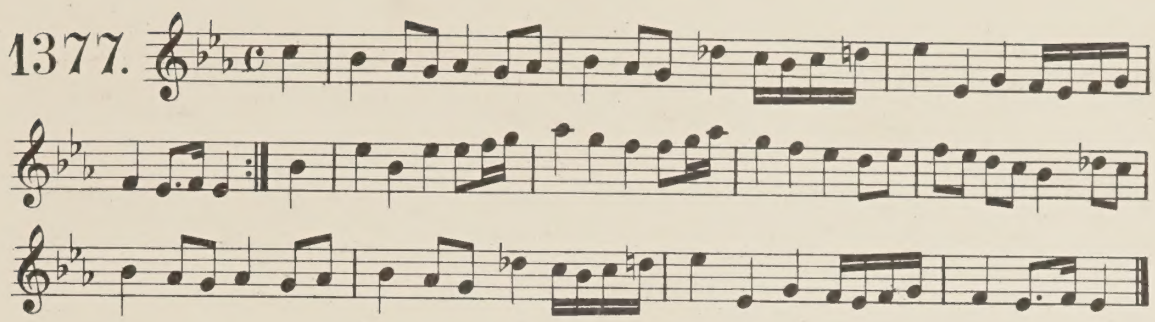
1376.



Note. Another variant of Nº 1374. Ed.

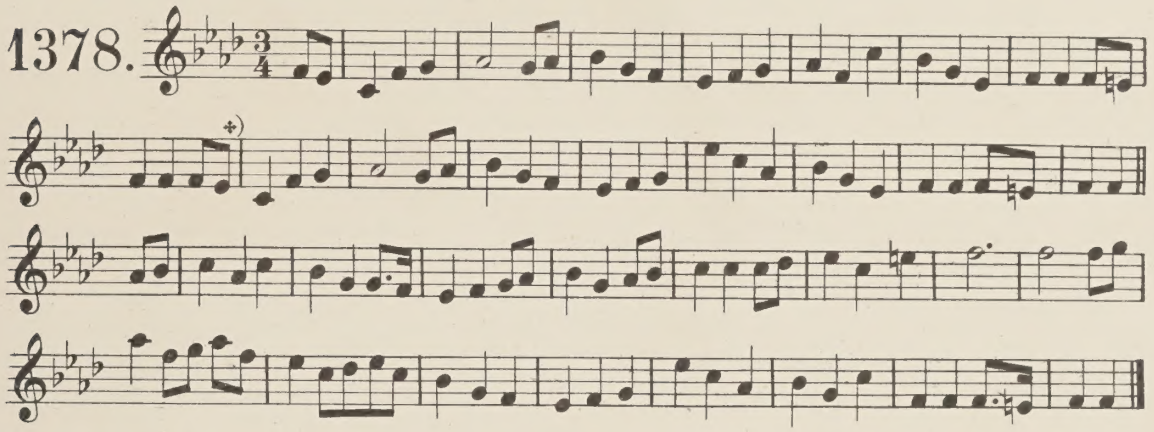
A Ḋáipe! a púin!

1377.



Fiolla an ḃiaṁoiṙ.

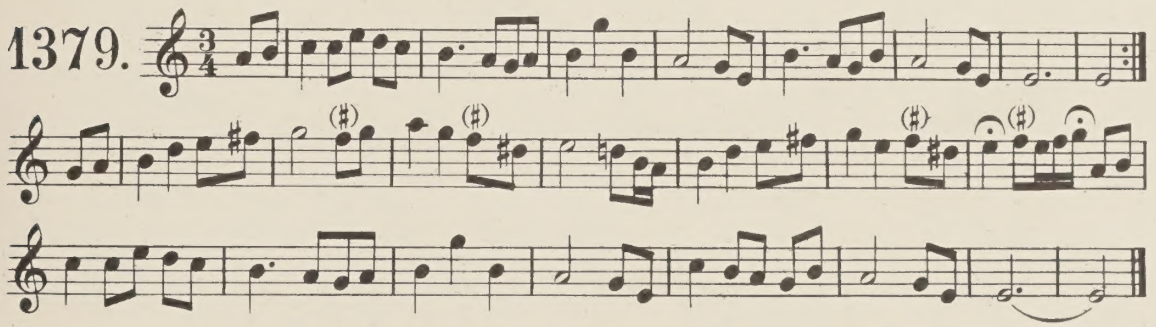
1378.



*) Another version has E♮ here. Ed.

Spailpín! púin!

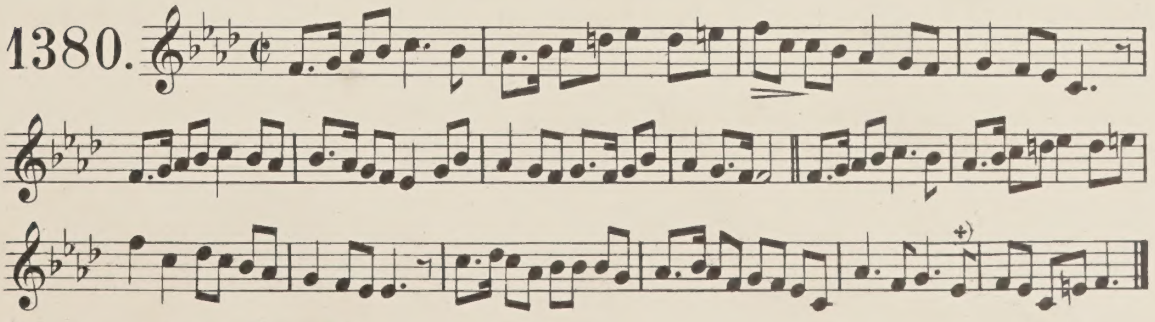
1379.



Note. This tune also occurs with a ♯ in the signature. Ed.

Cúmaḋ Cóẓan Ruaiḋ.

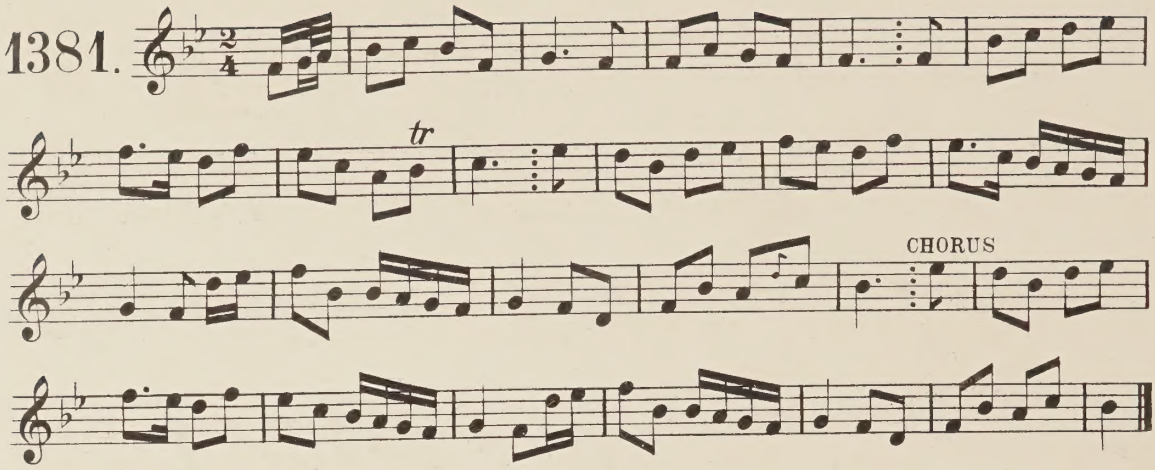
1380.



*) Another version has E♮ here. Ed.

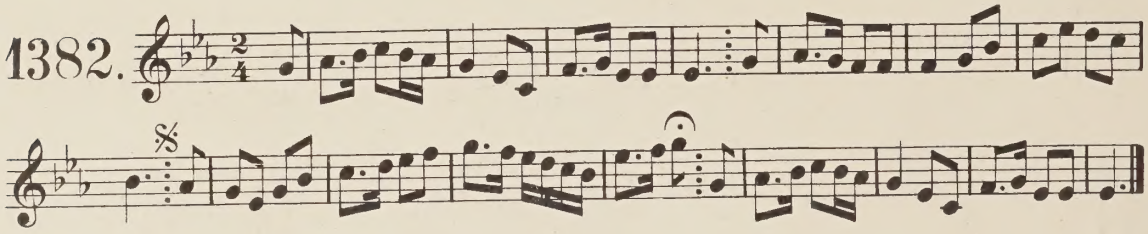
Bacač mire.

1381.



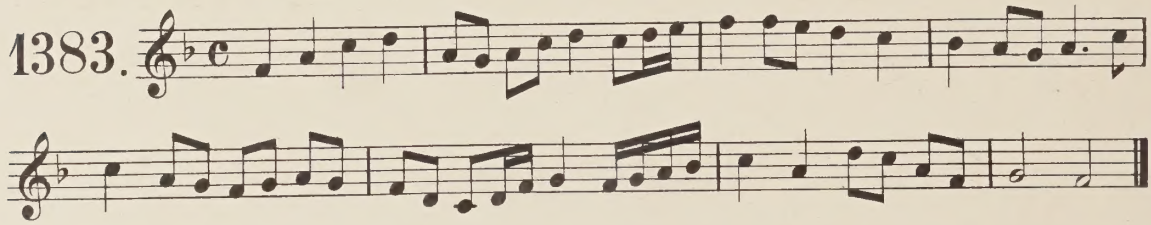
Dómnallín an člúmaiġ.

1382.



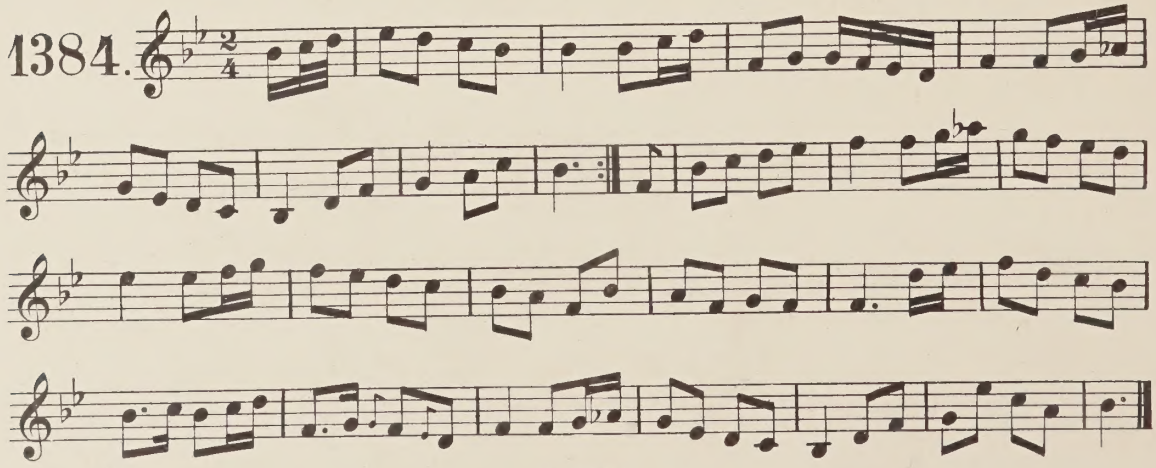
I dtúir an t-raṁpa.

1383.



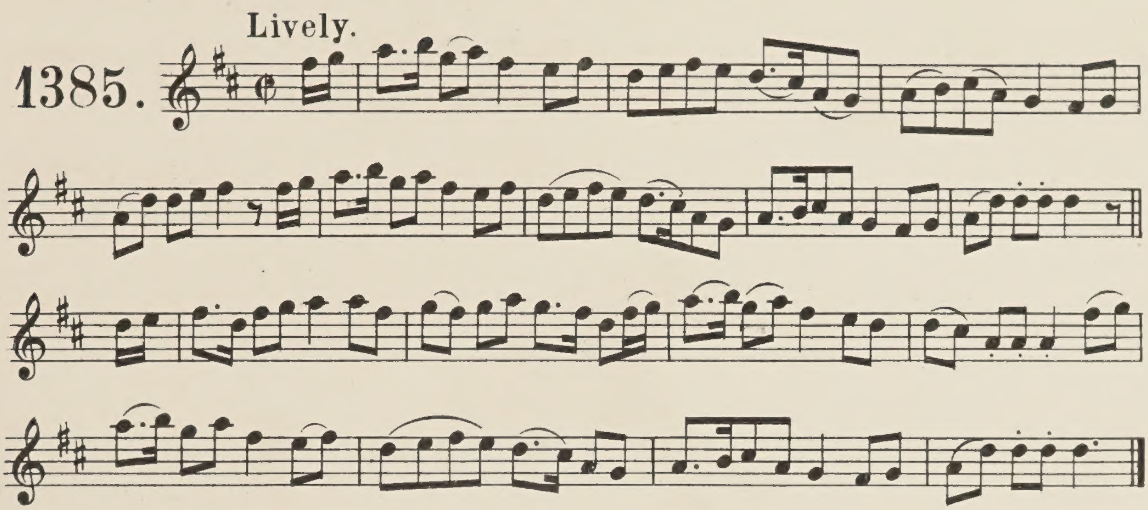
An cnoicín fraoiġ.

1384.



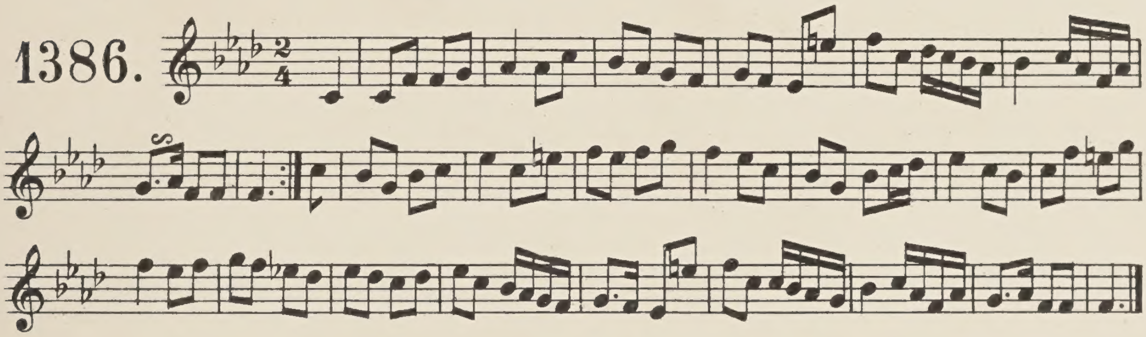
An garḃ-ċnoicín fraoíġ.

1385.



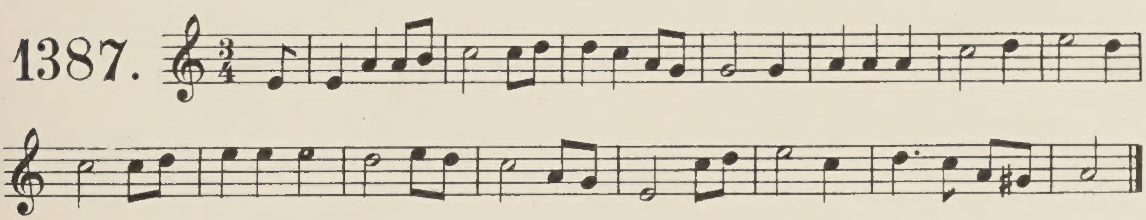
Inġen Saḋḃ ó'n mbáinreċ.

1386.



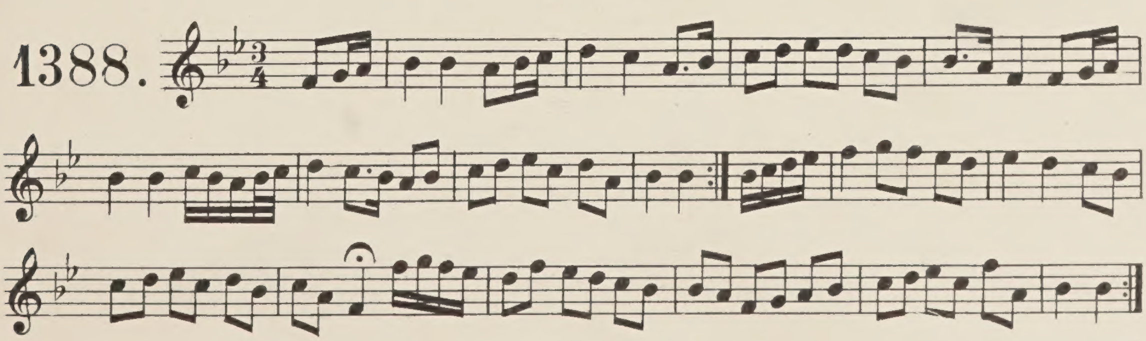
"Glin'a ainm.

1387.



An giolla grúama.

1388.

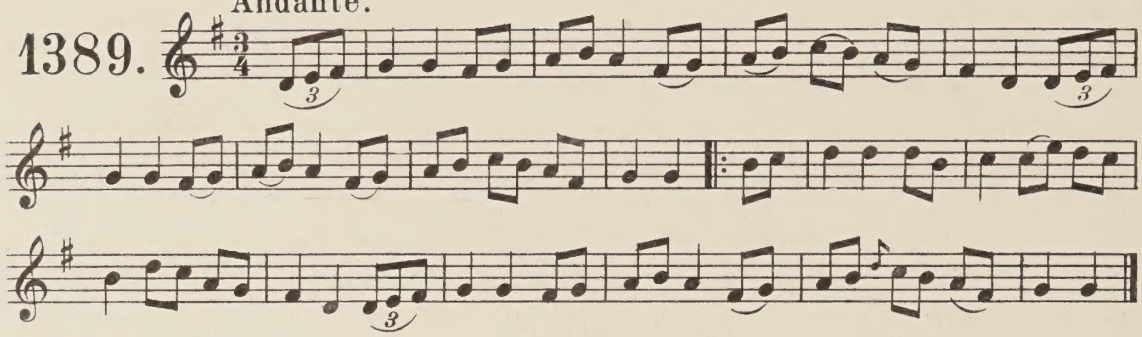


An Fiolla Fhúama.

From the Revd. J. Goodman. 30. Oct. 63.

Andante.

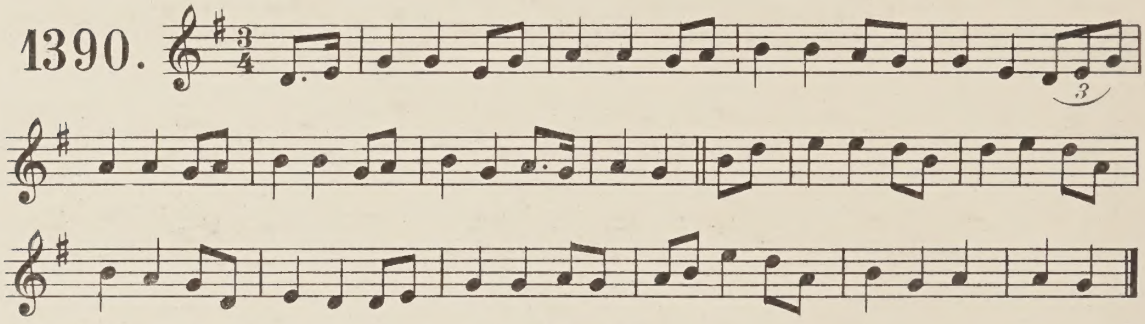
1389.



✣ *Note.* A variant of the preceding. Ed.

An Fiolla Fhúama.

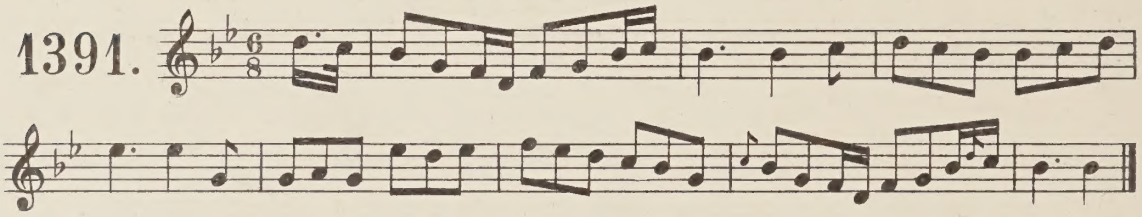
1390.



✣ *Note.* Petrie calls this a modern air on Nº 138. Ed.

Dála buíde.

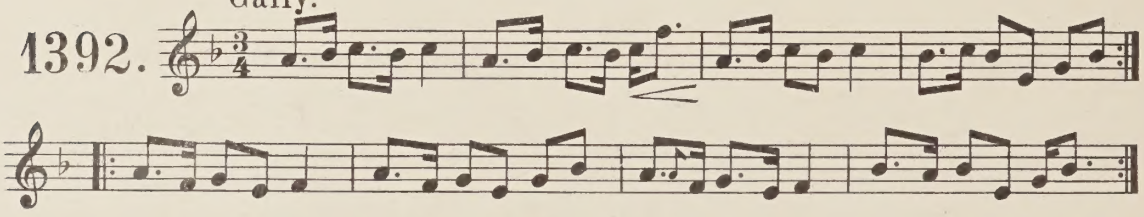
1391.



Gaily.

bárda an bhíroín leathair.

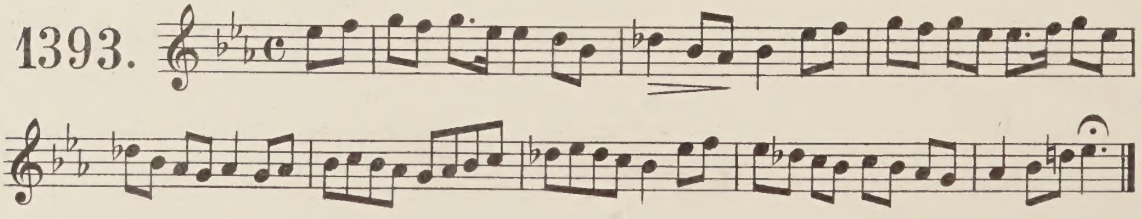
1392.



Táimpe tinn.

From O'Neil's collection.

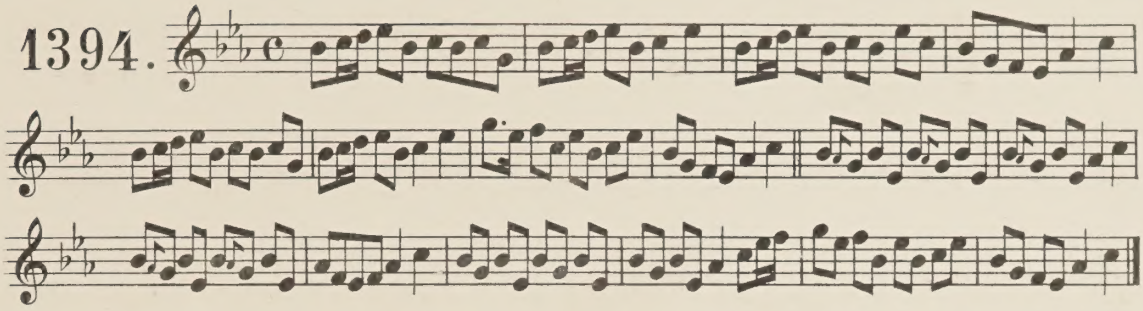
1393.



A d-tabairfeá an fir dam?

From O'Daly's Kilrush M.S.

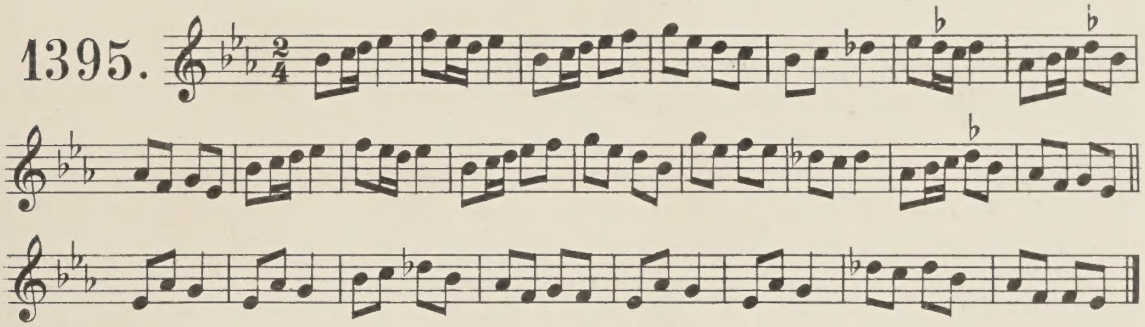
1394.



Ó ní fuair me dúire fire.

From O'Daly's Kilrush M.S.

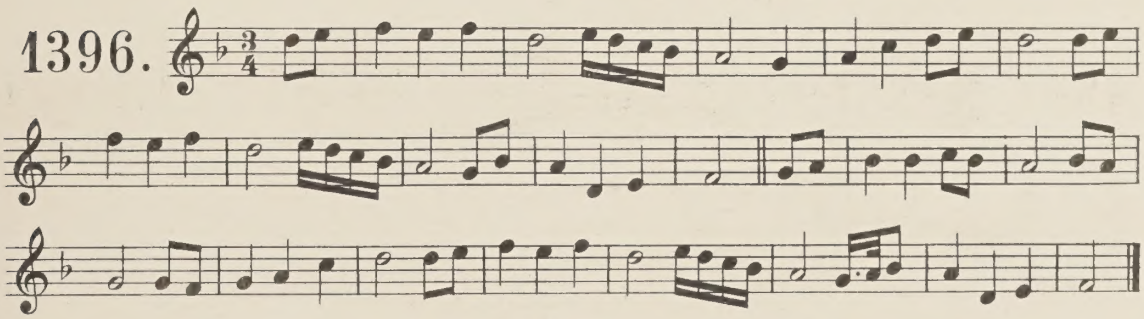
1395.



An t-rail-čuač.

From John O'Daly's Kilrush M.S.

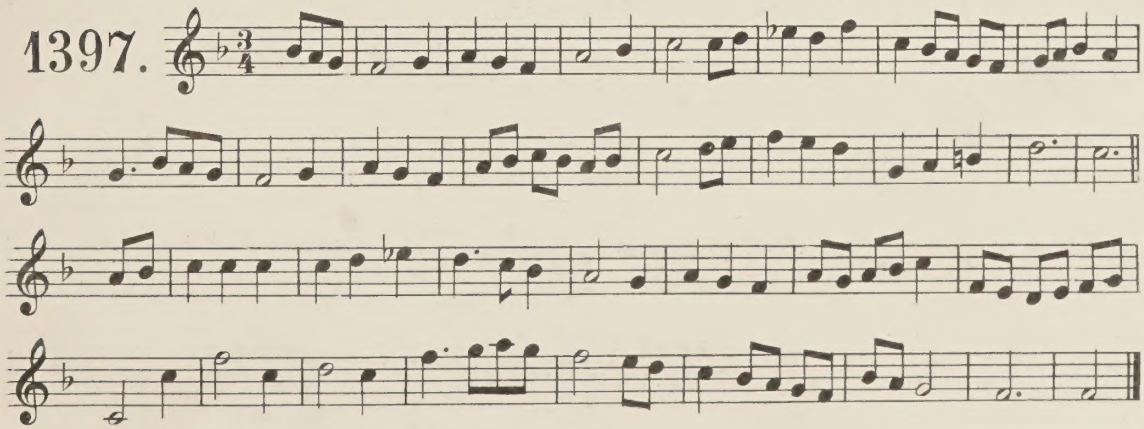
1396.



Is truaġ mar' čonairc mé én bean a-ríam.

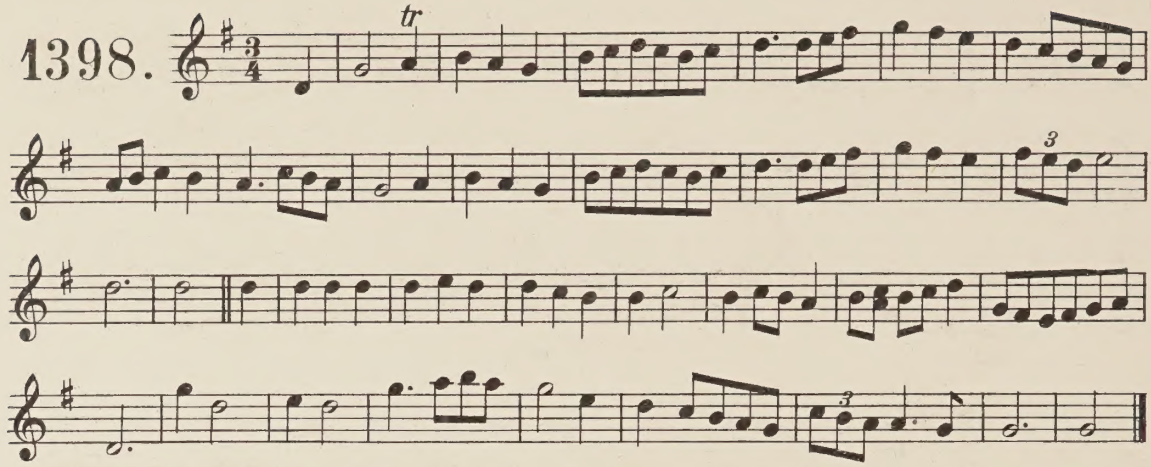
From O'Daly's Kilrush M.S.

1397.



Ir trúaġ mar' ċonairc mé aén ḃean a-riaṁ.

1398.

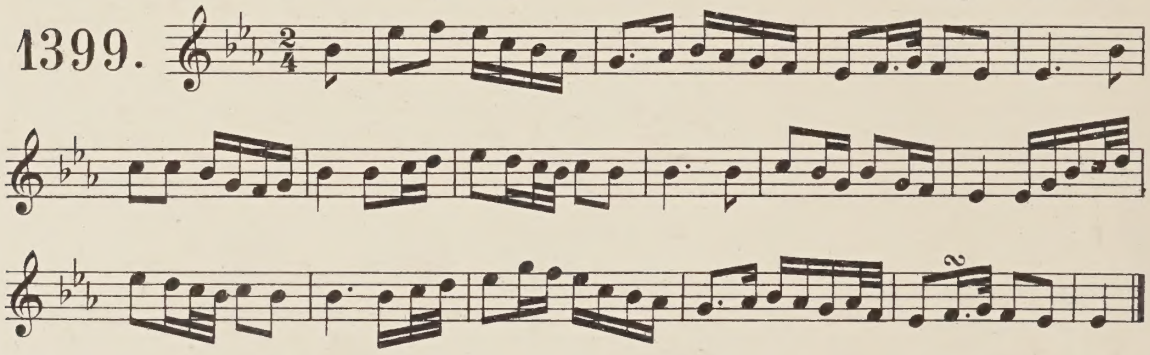


✣ *Note.* Petrie says "this seems another setting of the preceding. Ed."

Ir buačáillín bęg óg mé a ťug mór-ġean do Nelli bán.

„I'm a young little boy that has given great love to Nelly ban." From Margaret Hickey.

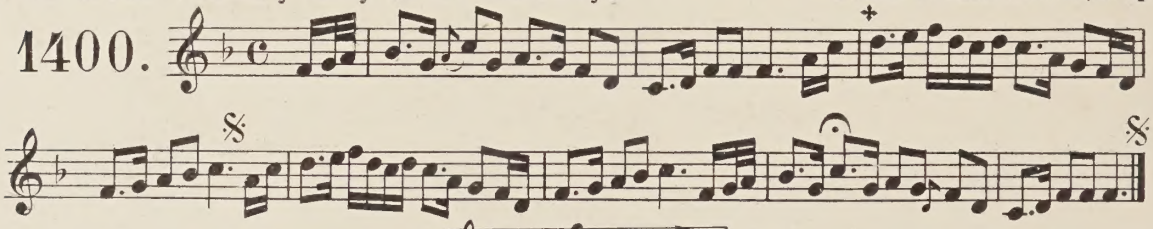
1399.

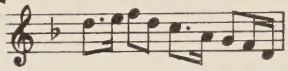


Níṫi mé air an mbaile reo aċt bliaḋain agur trí lá.

I am in this town only one year and three days. From P. MacDowell, Esq.

1400.

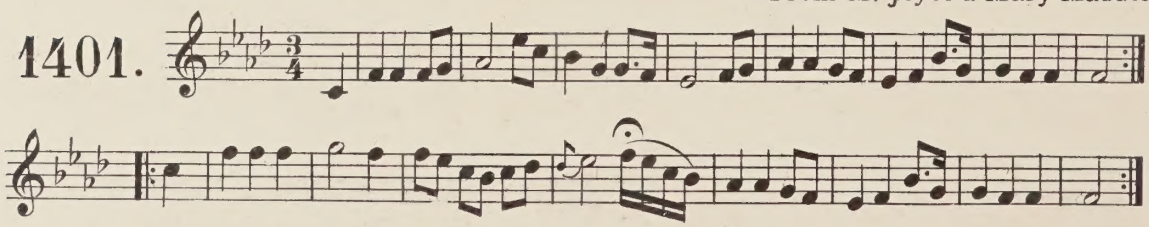


✣ Another version has this bar thus:  Ed.

Pę́rla an čúil čraoḃaiġ.

From Mr. Joyce & Mary Madden

1401.

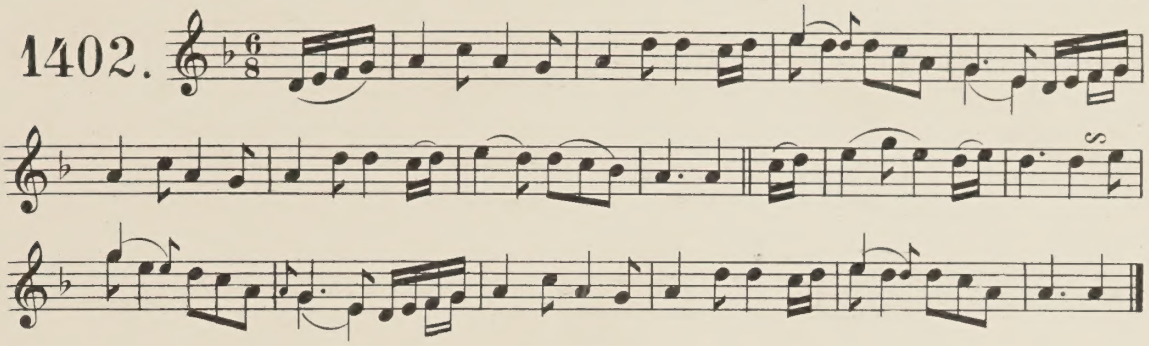


This air is also called "Pearla buidhe oir." by Mr. Joyce (Petrie's note.)

Péarla an bóthair buidhe.

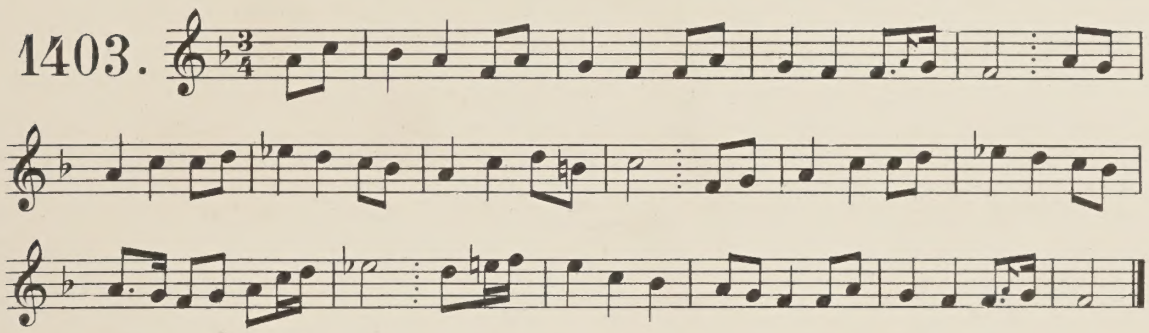
The Pearl of the yellow road. From Mr Flatley.

1402.



Péarla an chúil ómpa.

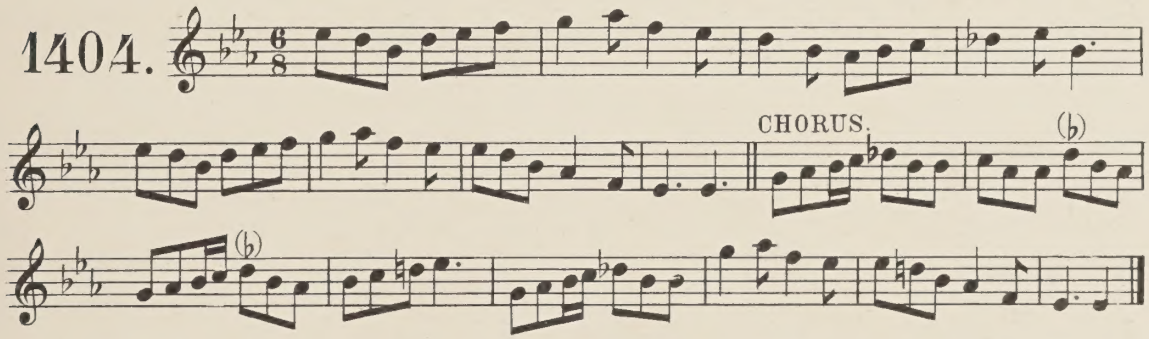
1403.



An páirdín fionn.

As sung in Clare. T. Mac Mahon.

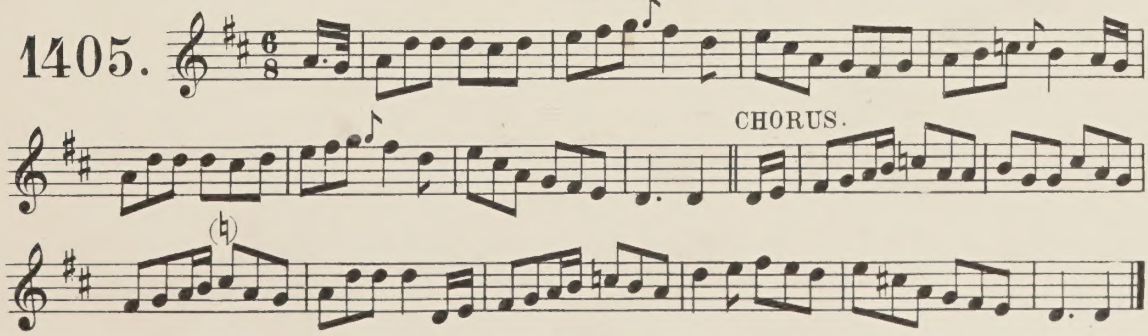
1404.



An páirdín fionn.

As sung in Kerry. From Father Walsh's M S.

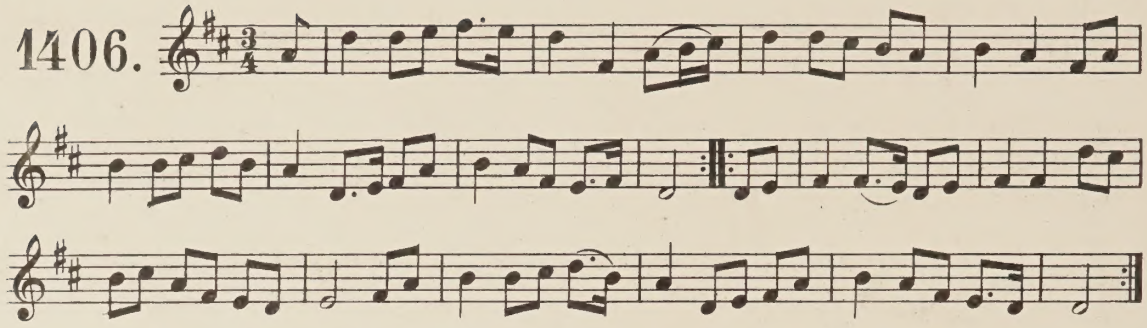
1405.



"Durty" ós.

From Father Walsh's M S.

1406.

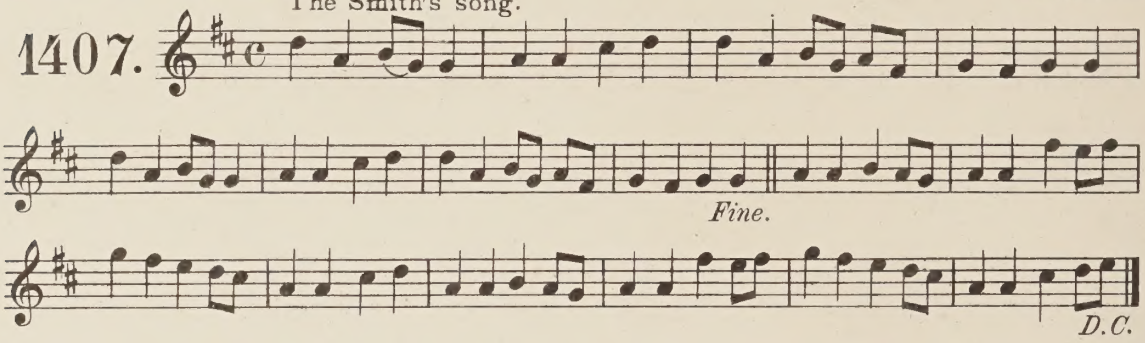


An Táilliúr aéraċ; (no, "oinz-donz oi-dil-ium").

As sung by Mary Hackett, Glenshane. Mr Joyce.

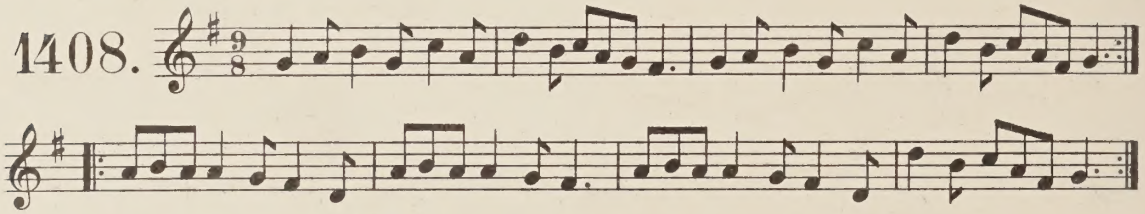
The Smith's song.

1407.



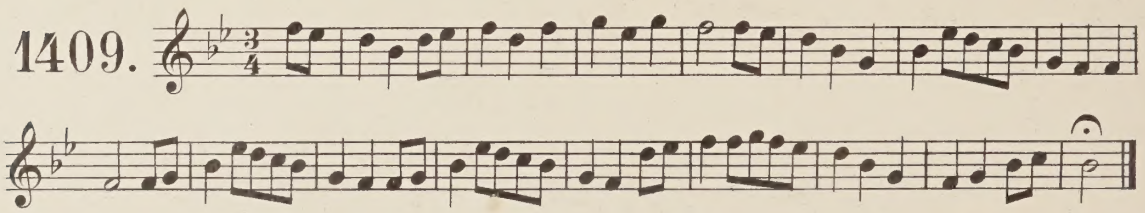
A Munster Hop Jig. Pilib an ċeó. From Mr Joyce.

1408.



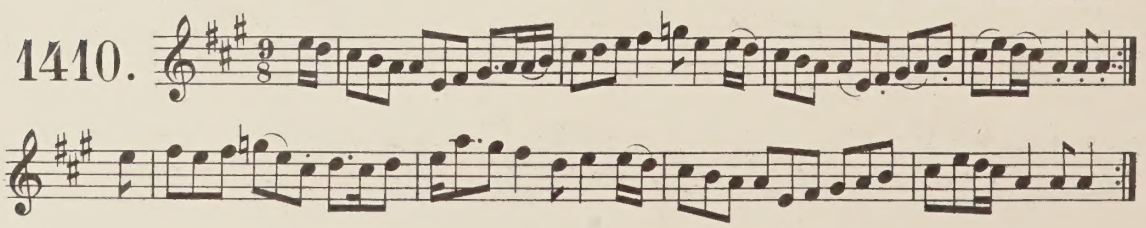
By the grove in the West. Coir tiar lair an ġaoiṫa. From Mr Joyce.

1409.



Báṫ na ġcraob. From Frank Keane.

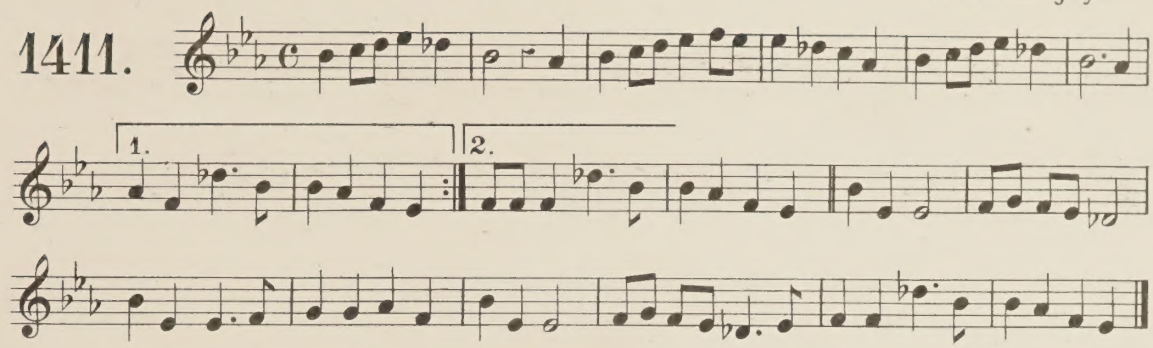
1410.



Tá 'na lá.

From Mr Joyce.

1411.

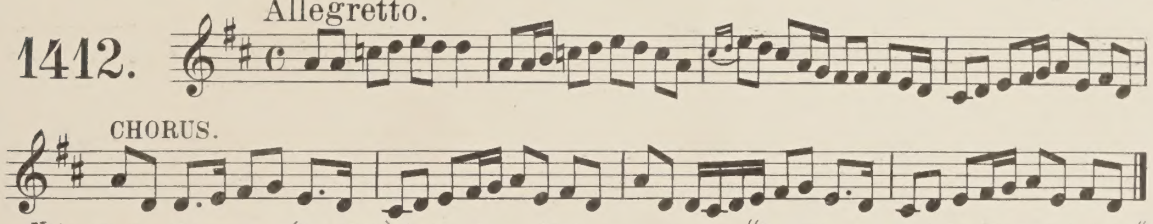


"Tá(i) na lá."

From a Limerick Woman, in Dublin.

P. Joyce.

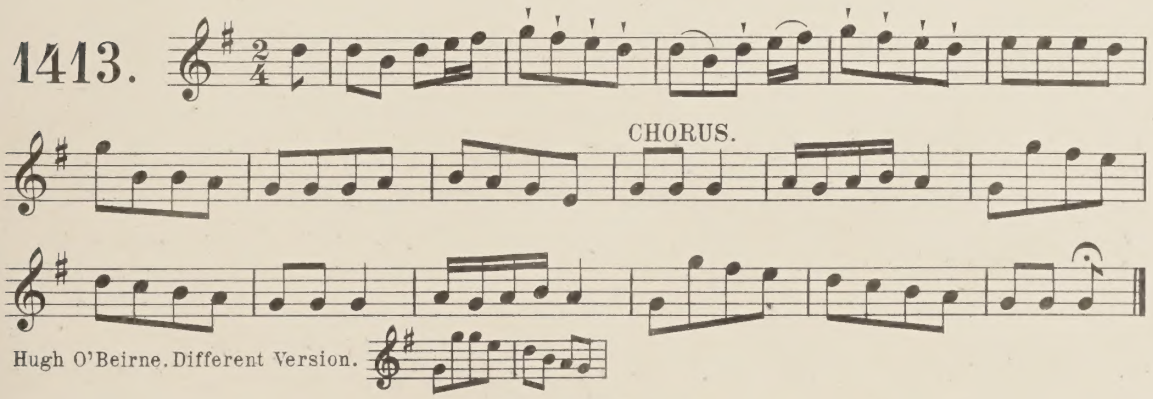
1412. Allegretto.



Note. To the Nurse tune (No. 1014) Petrie has added a pencil note, "See Ta na la and Mr. Joyce's lullaby." The two lullabys from Mr. Joyce are No. 1008 and 1011 in the present edition. Ed.

Tá 'na lá.

1413.

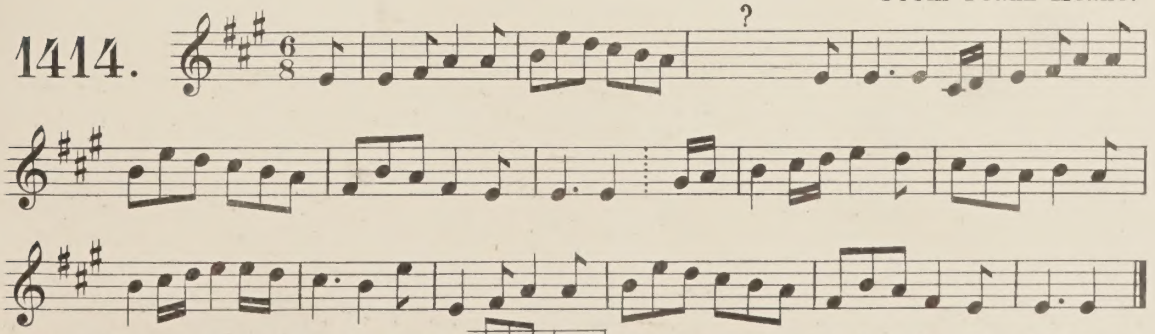


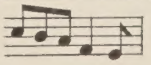
Hugh O'Beirne. Different Version.

Eiliż geal čiúin.

From Frank Keane.

1414.

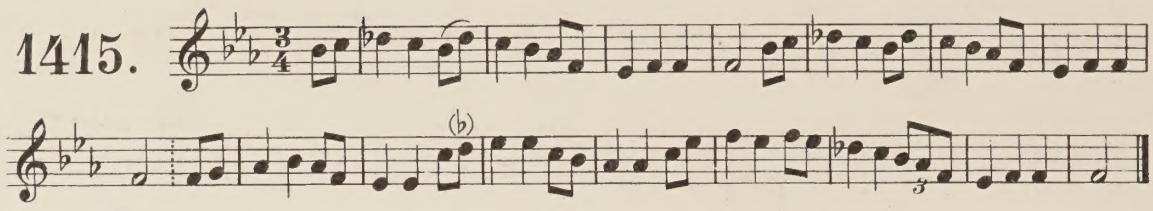


Note. Petrie had orginally written bar 3 thus  but afterward erased the notes. They should probably be as in the last bar but one. Ed.

Tá gleañ 4 b'ur ndear i gcríč Eib'ir.

From F Keane.

1415.

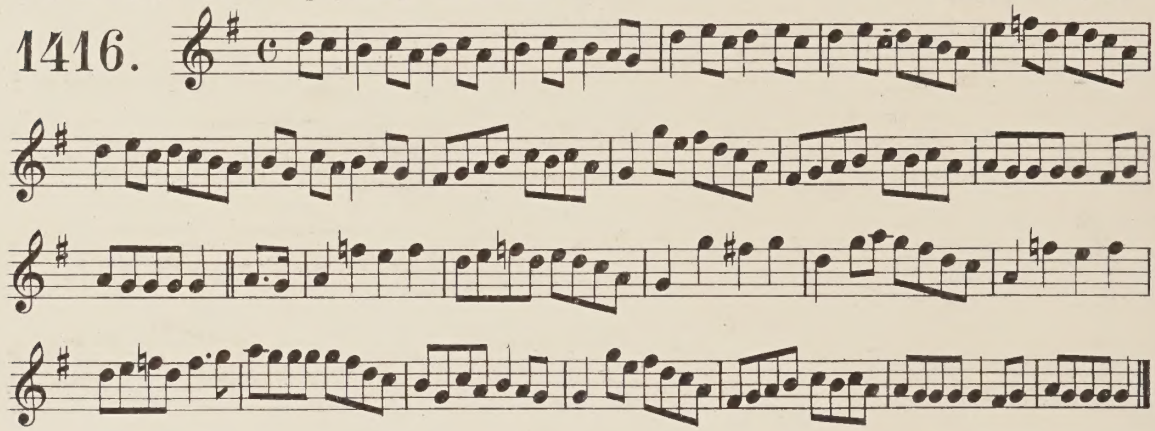


Aon 'r do na píobaireačta.

"The ace and deuce of pipering"- a set dance.

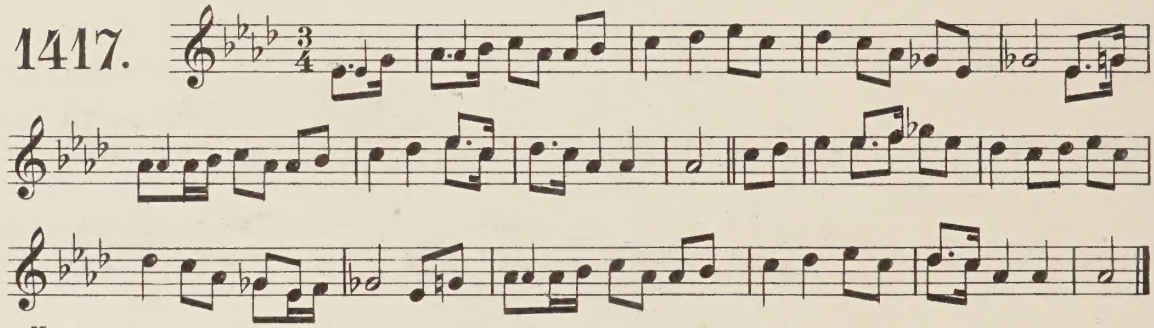
From Mr Joyce.

1416.



Stóirín mo ćroíde!

1417.

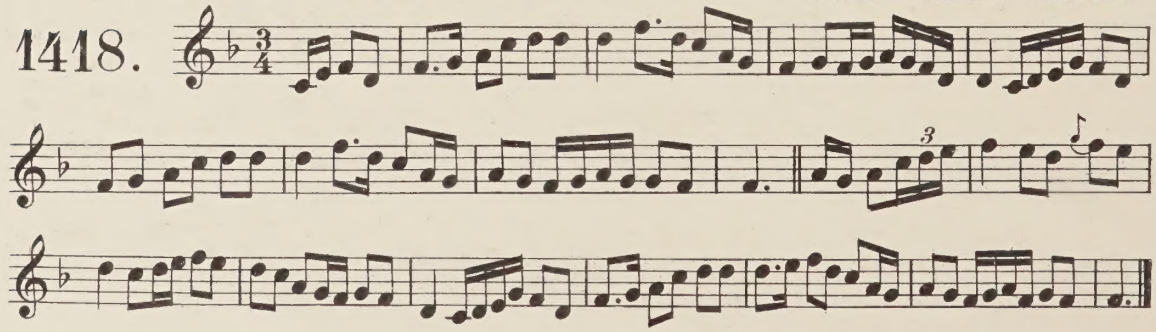


Note. The variants are supplied from another version of this tune. Ed.

Hí 'r ǯab ré d' Eóčaill.

From O' Neill's collection.

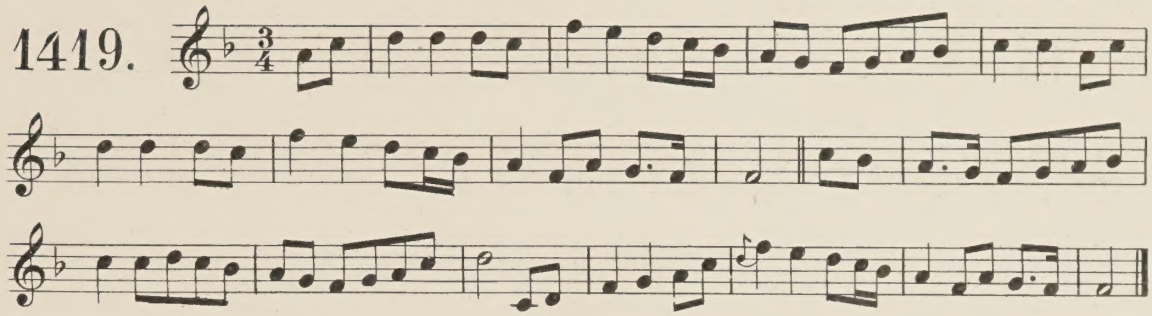
1418.



Uilliam mac 'Peter'.

From O' Neill's collection.

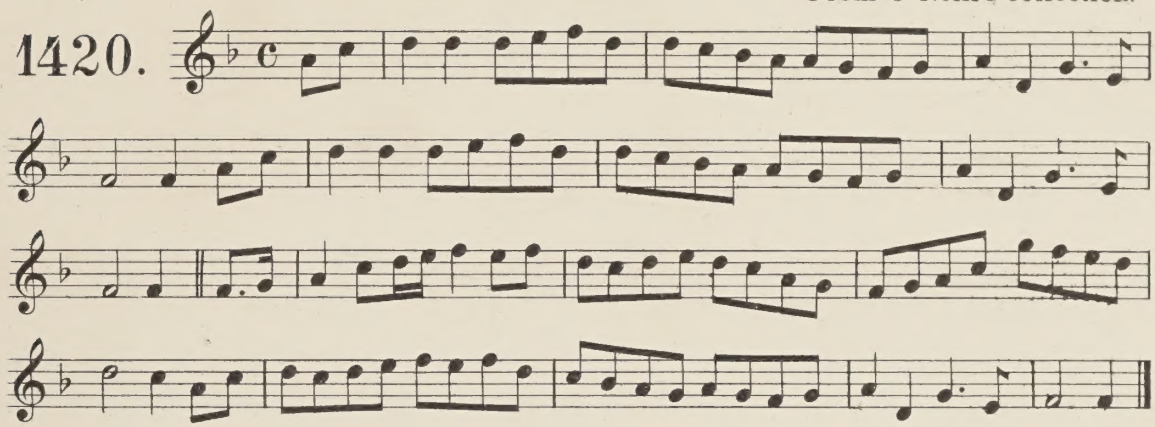
1419.



Wil agam 'r an rogal.

From O' Neill's collection.

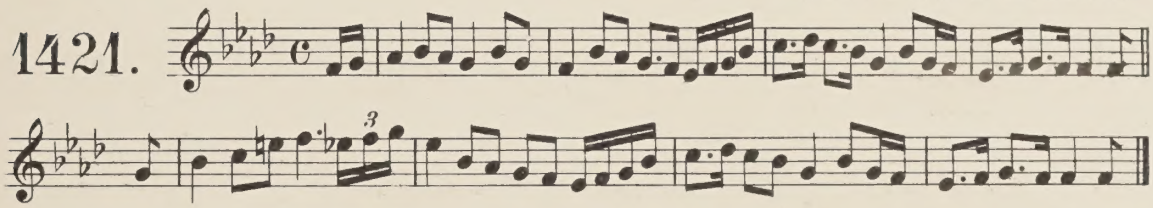
1420.



Cnoc Greine.

From O' Neill's collection.

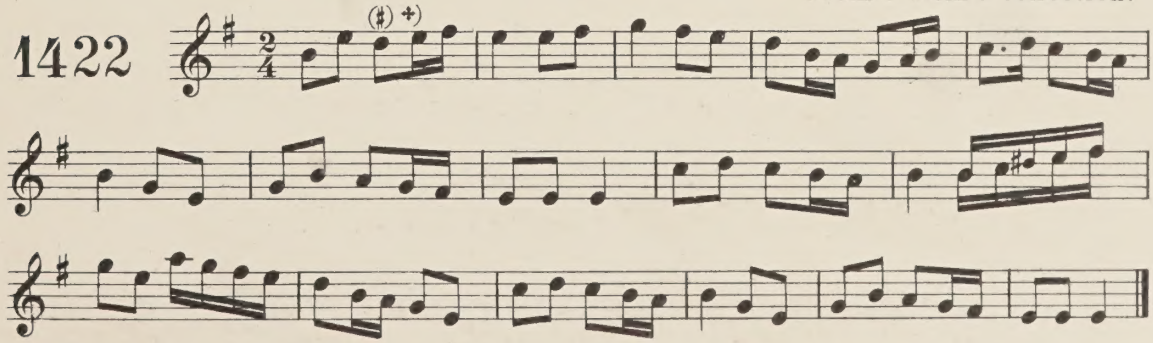
1421.



Jack an cuí, leat?

From O' Neill's collection.

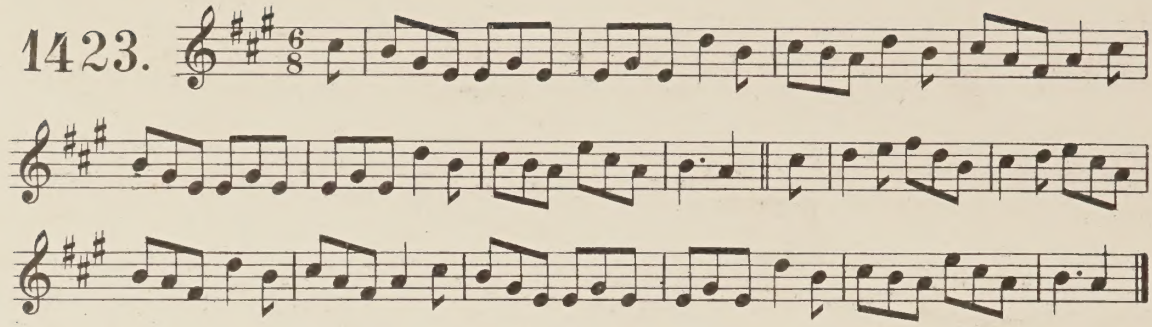
1422



+) *Note.* The sharp is supplied from a second version of this tune. Ed.

Há ſtſróic mo léine.

1423.

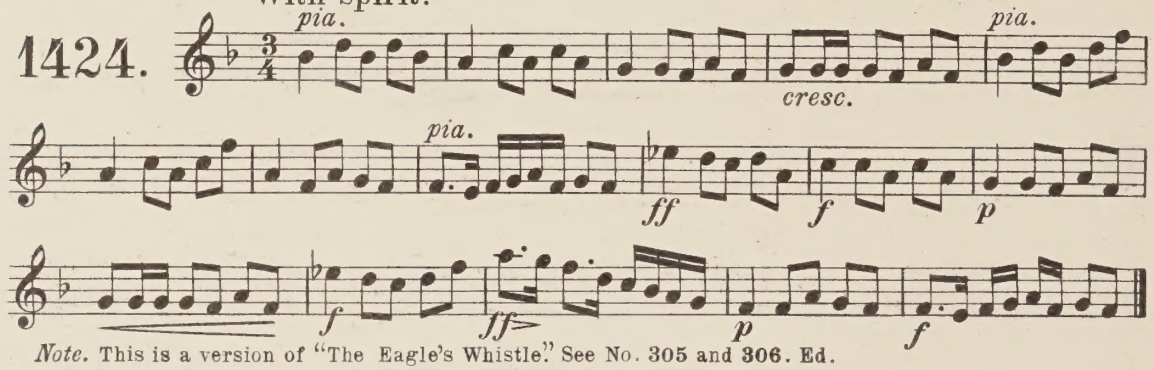


Feadaoíl an ḟiolaiſ.

A clan march.

With spirit.

1424.



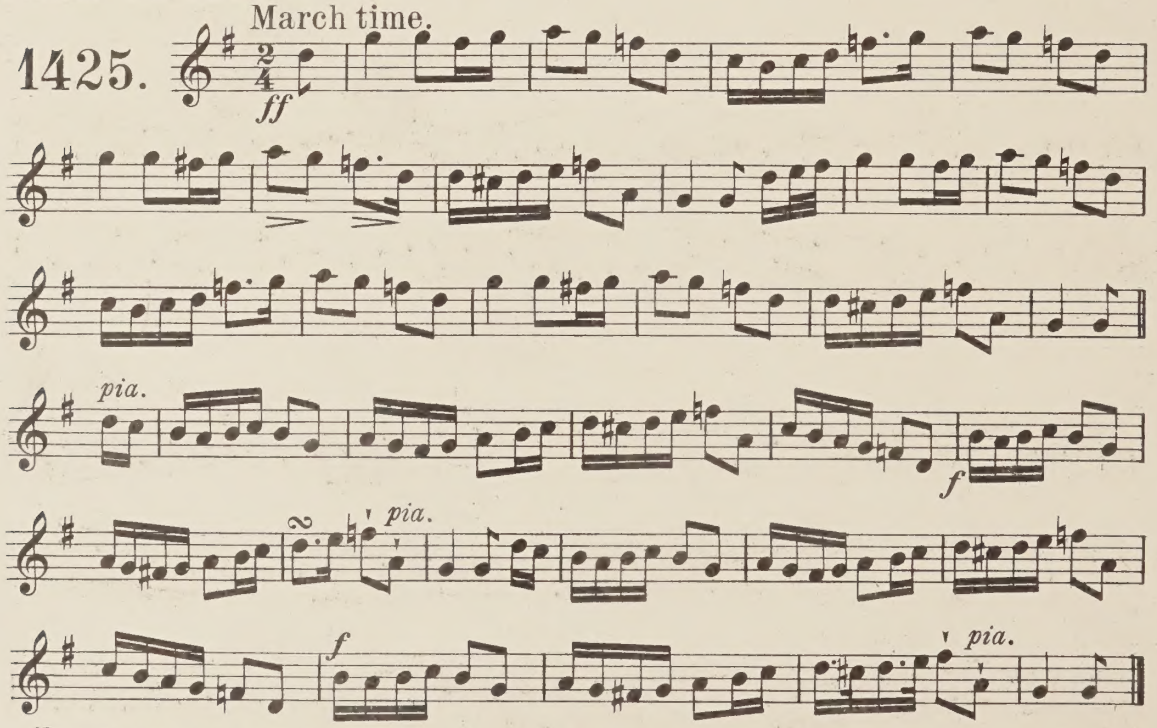
Note. This is a version of "The Eagle's Whistle." See No. 305 and 306. Ed.

Ó ſo! 'ſé do b̆eat̆a a b̆aile.

Ancient clan march.

March time.

1425.

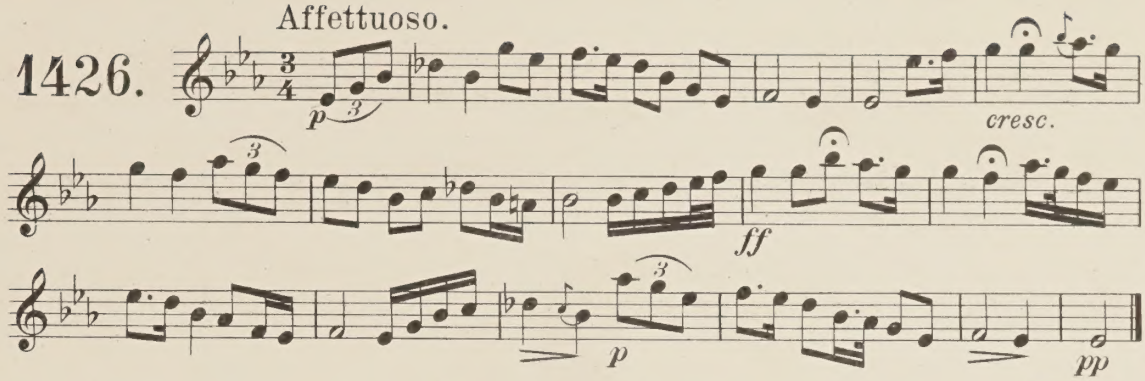


Note. Compare this with No. 983. Ed.

beiṗ leaṫ mé.

Affettuoso.

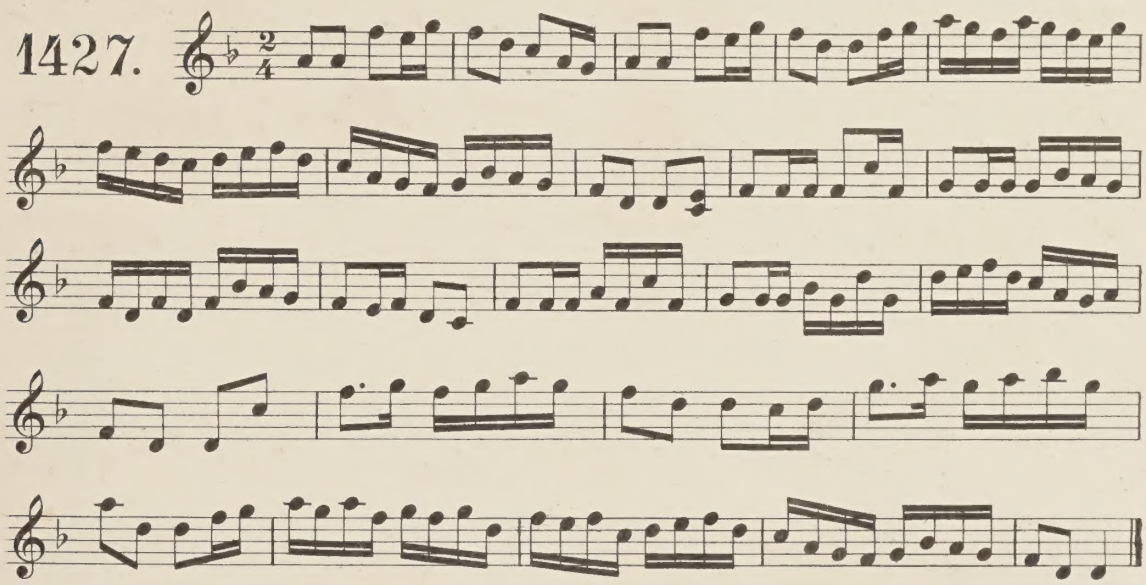
1426.



A čailín deaṙ óiʒ an ʒúinín uaiṫne!

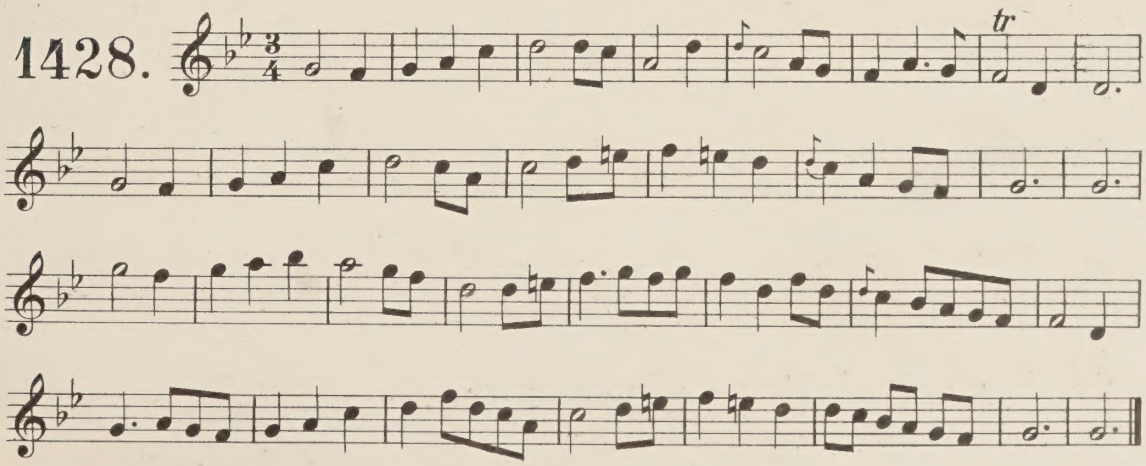
From John O'Daly's Kilrush MS.

1427.



Slainte Ríoʒ Philip.

1428.

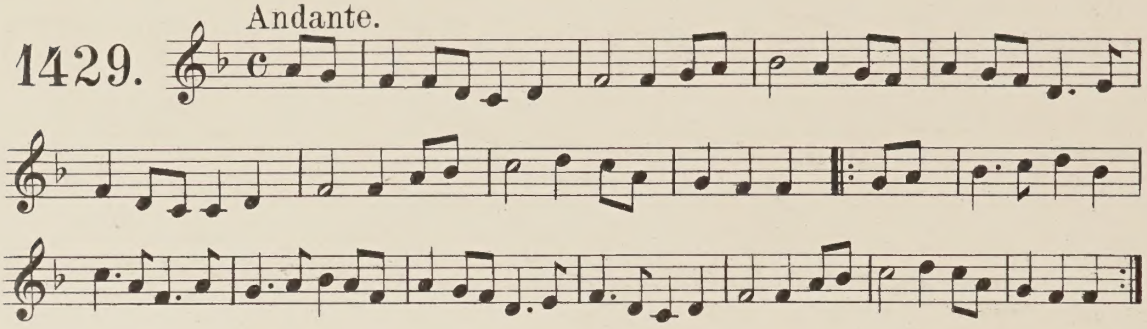


A Ḋáiṁe! ir dear do ḟáiṁe; nó
Caitlin na Rodaire, plur na mban.

From Frank Keane.

Called also "Kathleen na Rudderigh, the flower of women," see setting by Mr. Mc. Dowell.

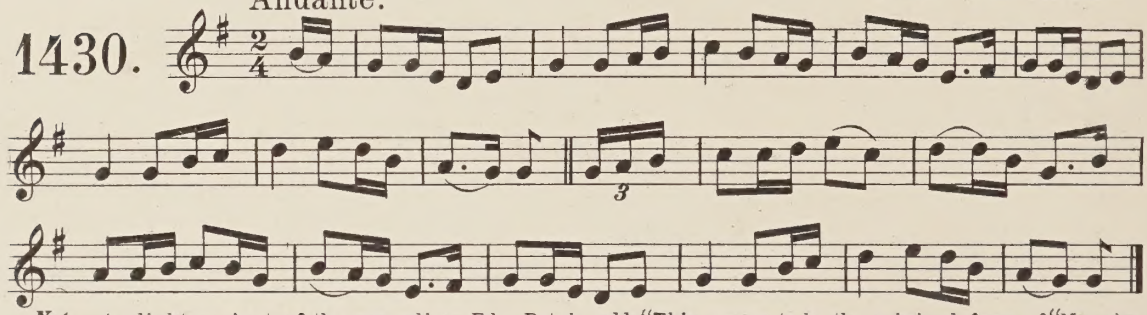
1429. Andante.



A Ḋáiṁe! ir dear do ḟáiṁe.

From Frank Keane.

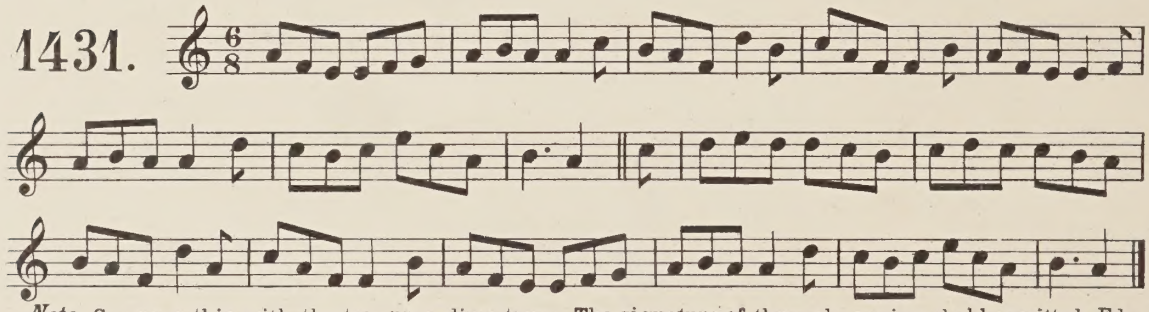
1430. Andante.



Note. A slight variant of the preceding. Ed. Petrie adds "This seems to be the original form of "My ain kind dearie." See No. 640. Ed.

baile Beaċain.

1431.

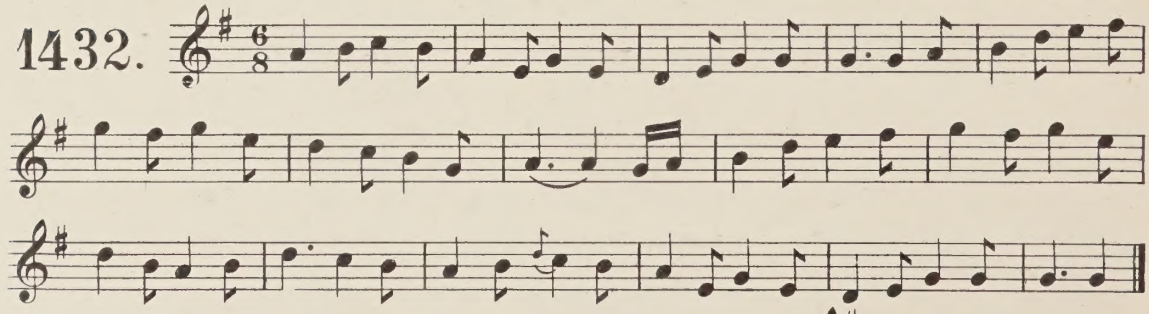


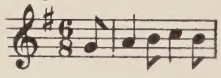
Note. Compare this with the two preceding tunes. The signature of three sharps is probably omitted. Ed.

Ruair a deiriġ an ċaile air maidin.

From Frank Keane

1432.

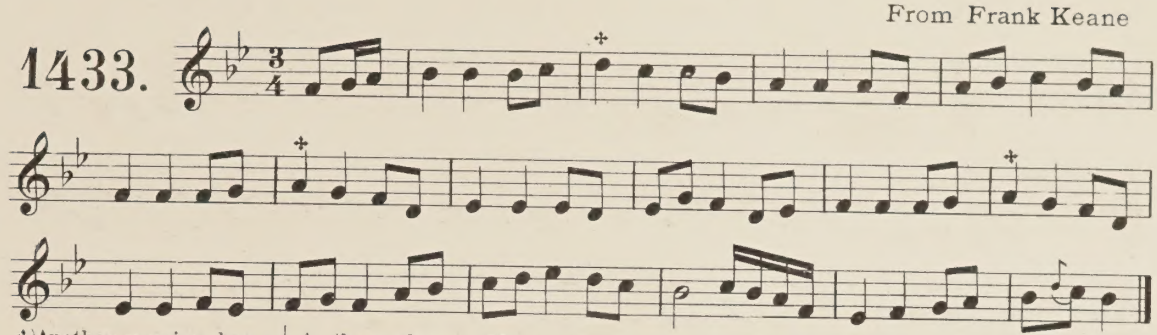


Note. The manuscript has a "G" added in pencil at the beginning, thus:-  etc., Ed.

Dromanad na manla, nó Dolly breáż Húzent.

From Frank Keane

1433.



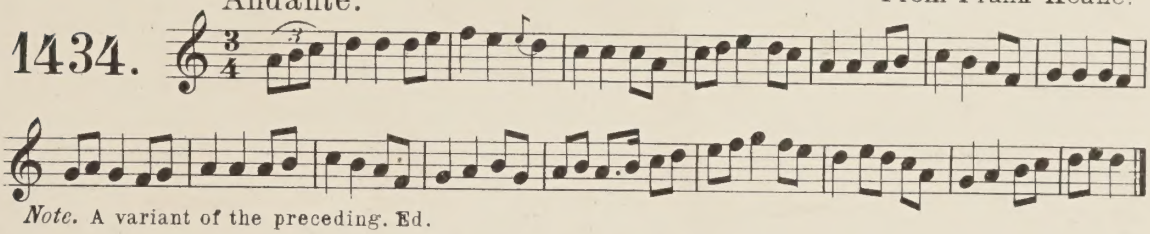
+) Another version has a ♭ in these places. Ed.

Dolly breáż Húzent.

Andante.

From Frank Keane.

1434.



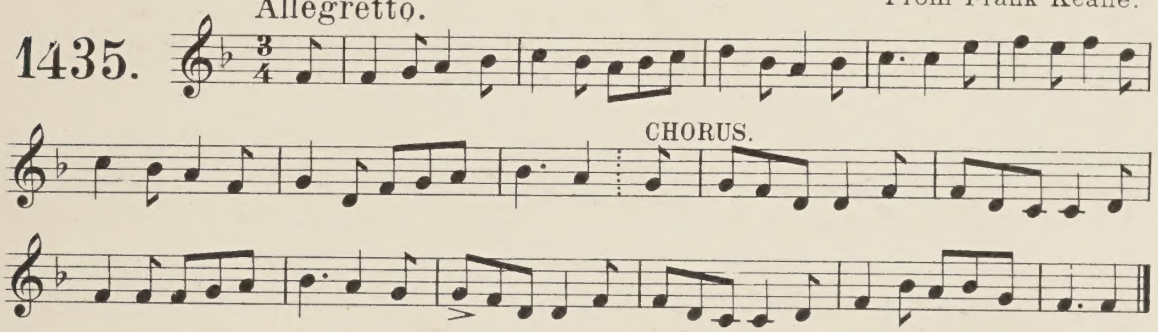
Note. A variant of the preceding. Ed.

Dáire an Ḃarbṛṫa.

Allegretto.

From Frank Keane.

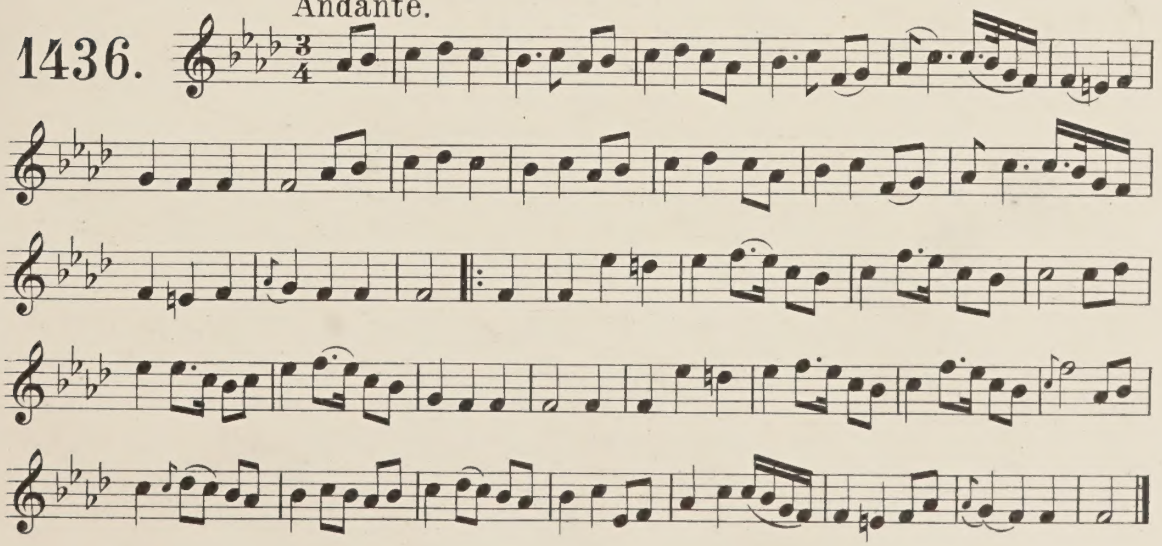
1435.



Tamall dá raḃar-ra.

Andante.

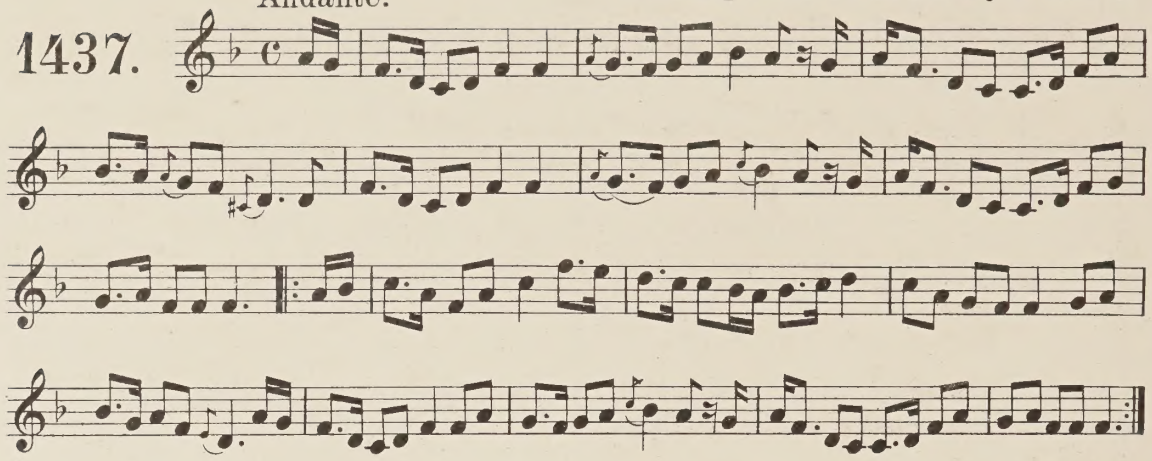
1436.



Advice to a young man in choosing a wife. From Galway. P. Mac D.

Andante.

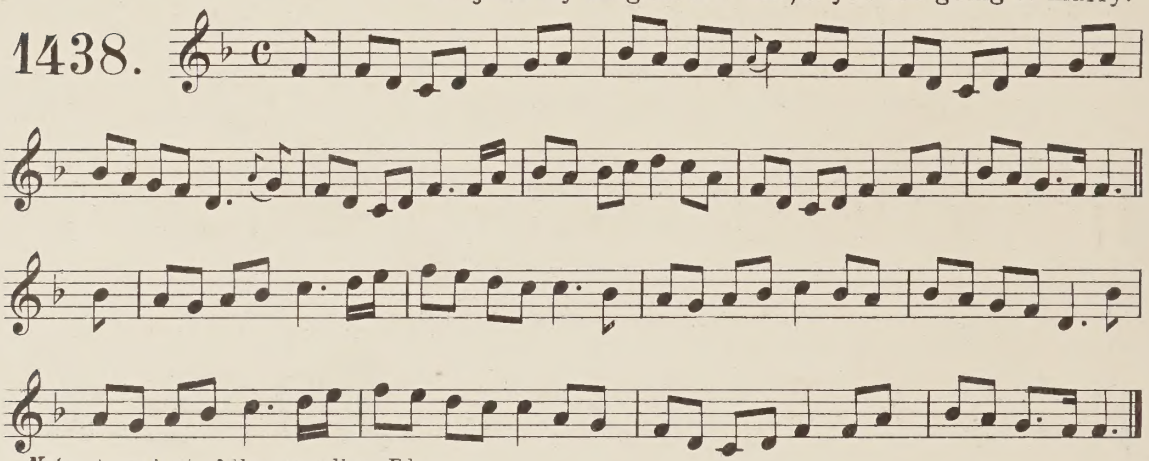
1437.



A Šeáin! a m̆ic mo čóṁaṙṙan! má táiṙ a' dol a' póṙaḋ.

Oh John my neighbour's son, if you are going to marry.

1438.

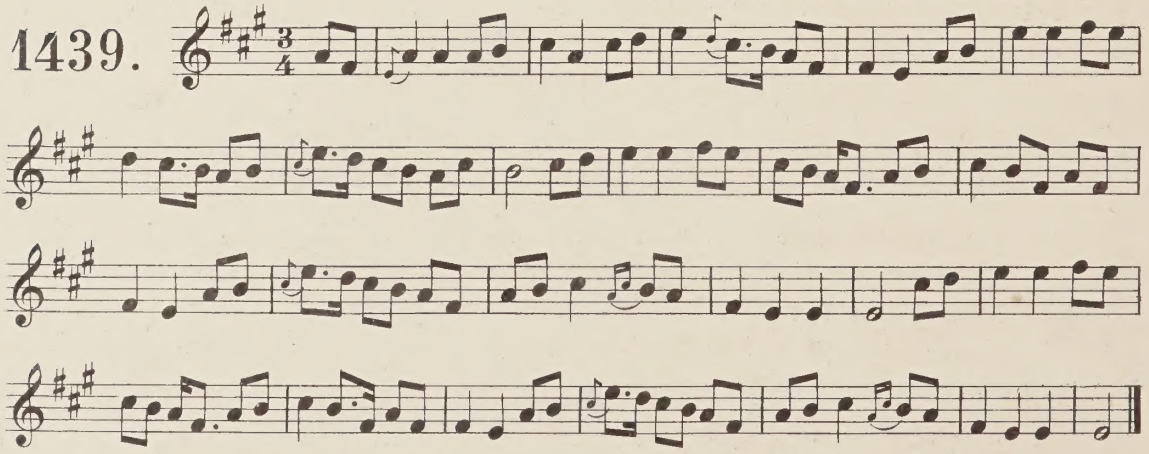


Note. A variant of the preceding. Ed.

Do ċaťúġaḋ 7 huṙluṙ do čonnac mé.

Co. Limerick. From P. Mac Dowell.

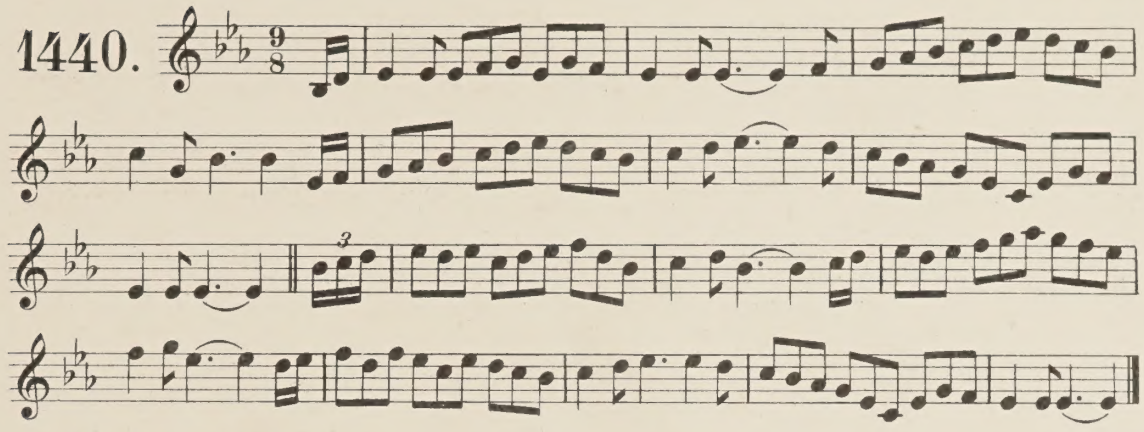
1439.



Círiż rí a-b́aile, 7 abair nač račaiñ-re léi.

From P. MacDowell Esq.

1440.

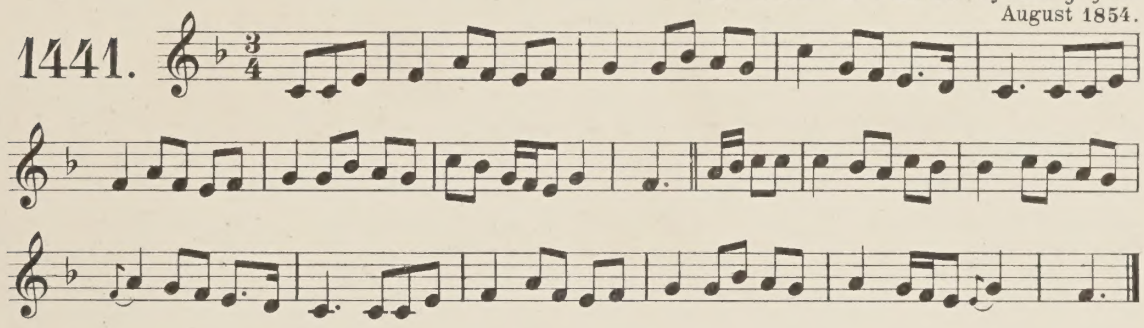


✣ *Note.* See No. 594. Ed.

Capa dániz.

Set from L. O'Brien by Mr Joyce
August 1854.

1441.

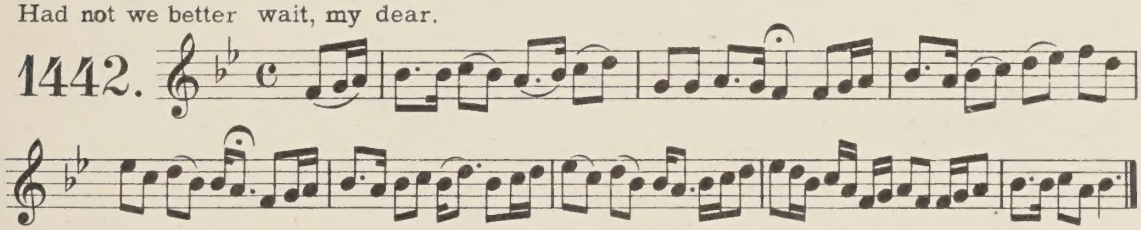


✣ *Note.* See No. 368. Ed.

Do Šrád! nač reárr(a) d́úiñ ruirečtain.

Had not we better wait, my dear.

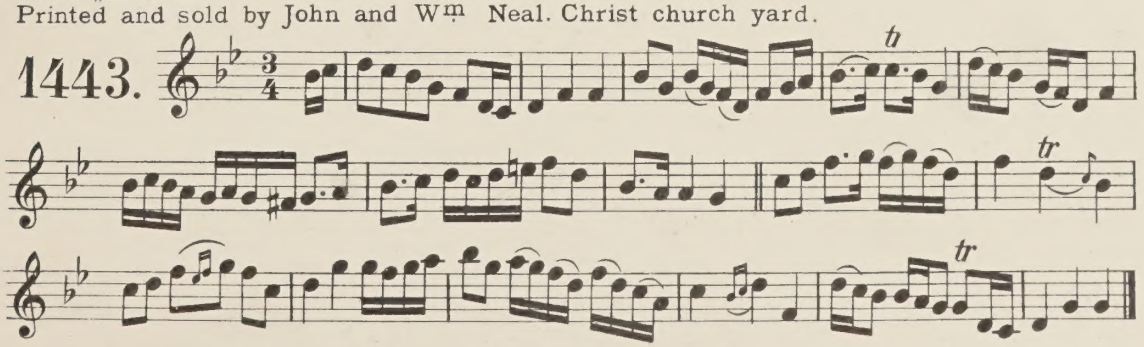
1442.



Radairе iñ úaiznir.

From „A collection of the most celebrated Irish tunes."
Printed and sold by John and Wm Neal. Christ church yard.

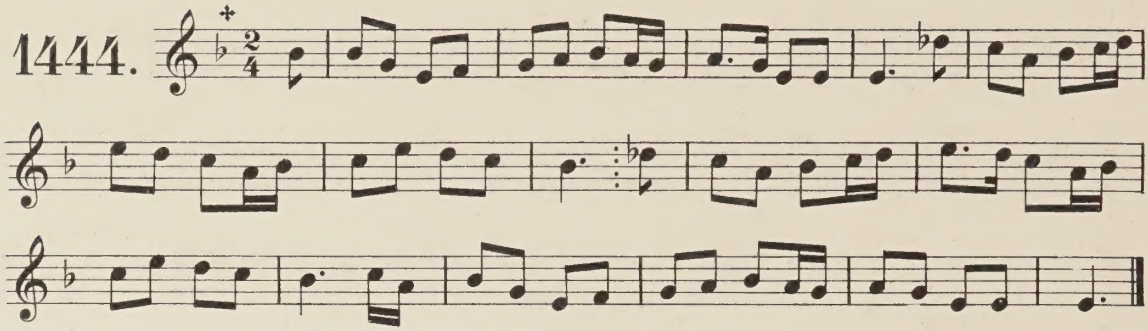
1443.



✣ *Note.* Petrie indicates the same source for his copy of "Patrick Sarsfield." No. 311. Ed.

Ar mo "Ramble" dam, tráth nóna.

1444.



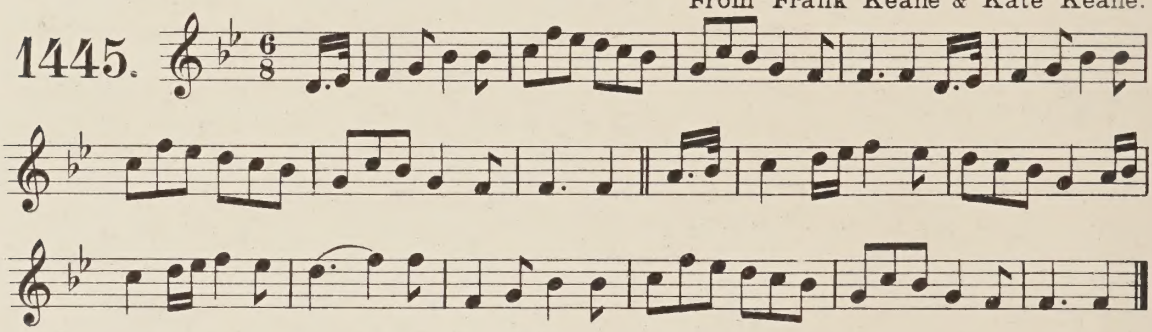
✣ *Note.* Petrie has probably omitted two flats in the signature. See, "Rise up young William Reilly" No. 510. Ed.

Ó'Dia rú, a Seágain!

O God John. See the Gaelic air "oran an avig" & Bunting's "A chieftain" &c

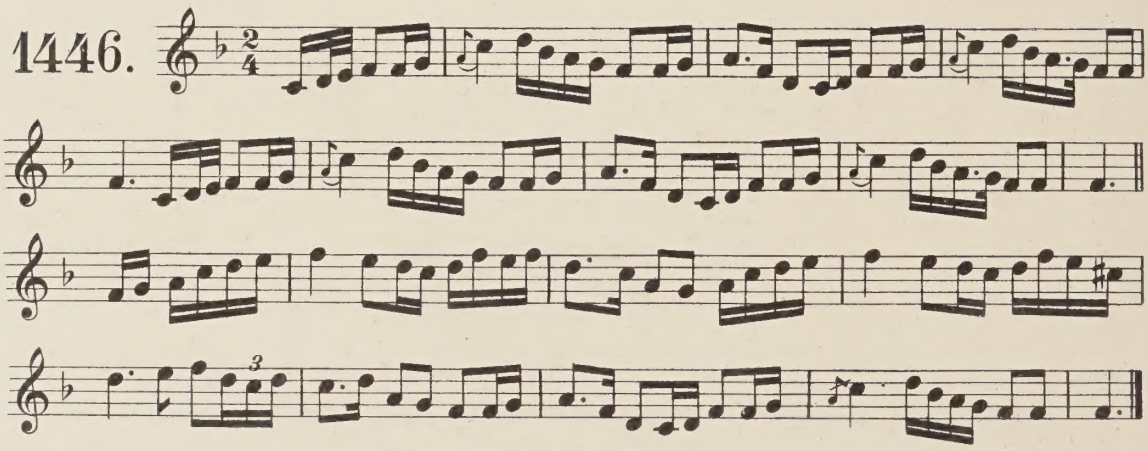
From Frank Keane & Kate Keane.

1445.



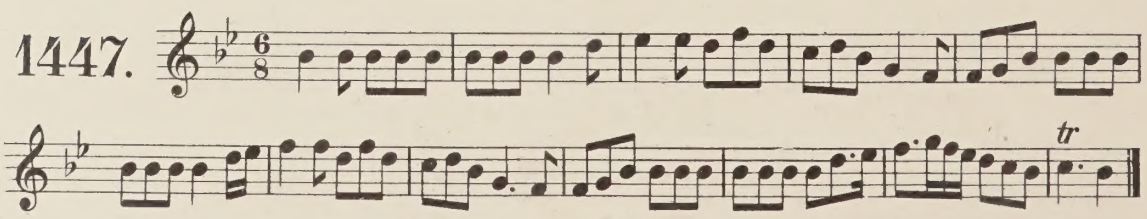
Tráth i-ran ól.

1446.



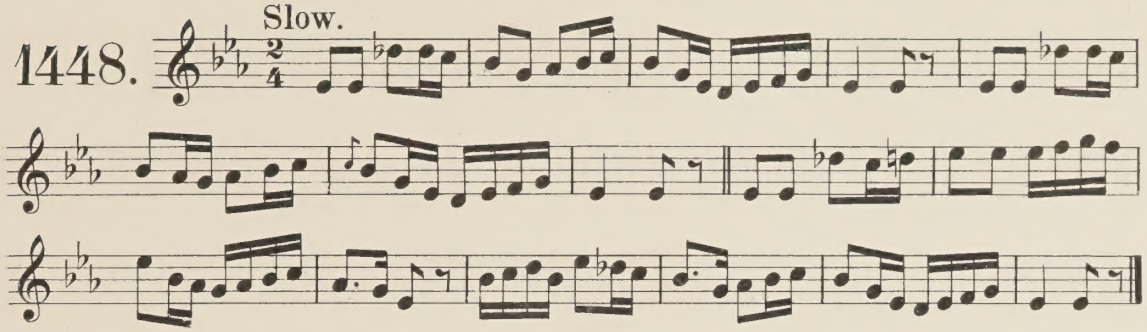
huppa dan Dáiṁín.

1447.



Daidin aíbiñ coir taíb' an ǯleaña.

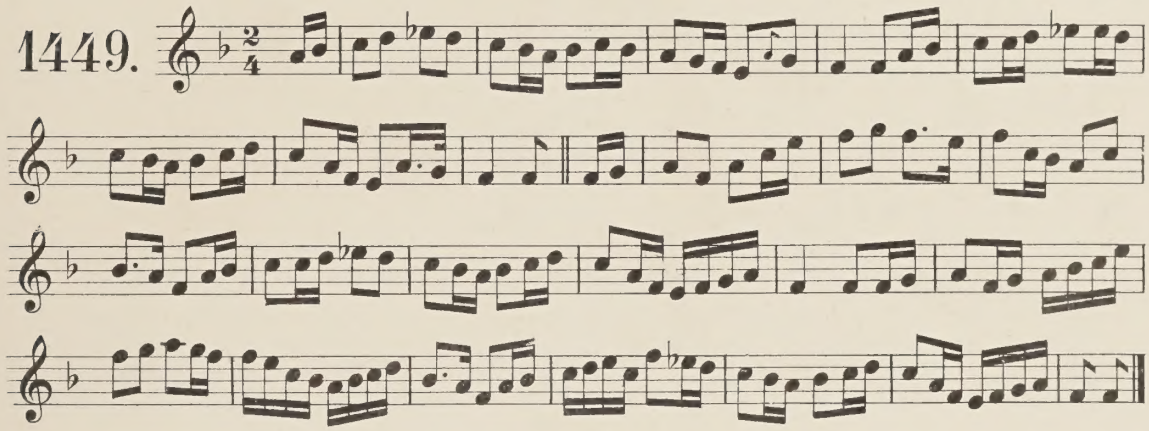
1448. Slow.



Daidin aíbiñ coir taíb an ǯleaña.

From Mary Madden.'54.

1449.

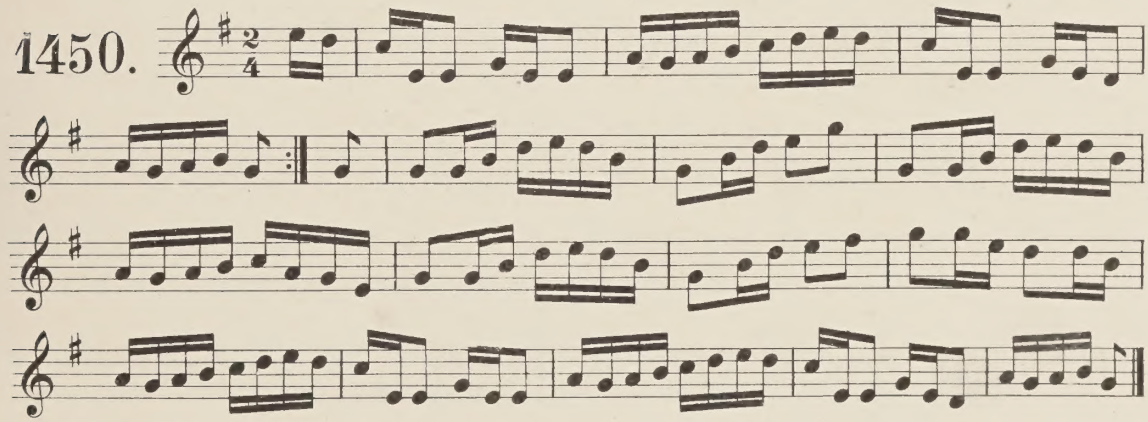


✣ *Note.* A variant of the preceding. Ed.

bárr an t-rléib.

or, 'The top of the mountain', an ancient dance tune.

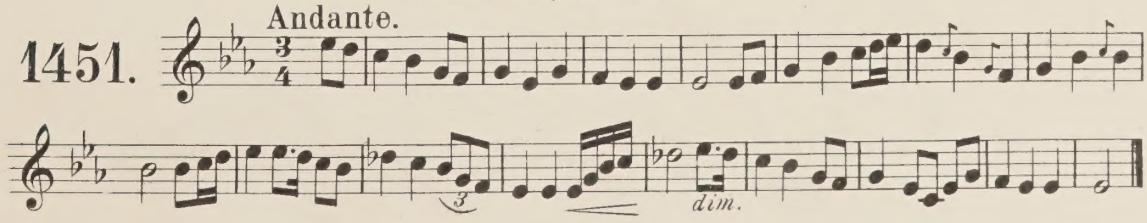
1450.



✣ *Note.* This tune also occurs with no ♯ in the signature. Ed.

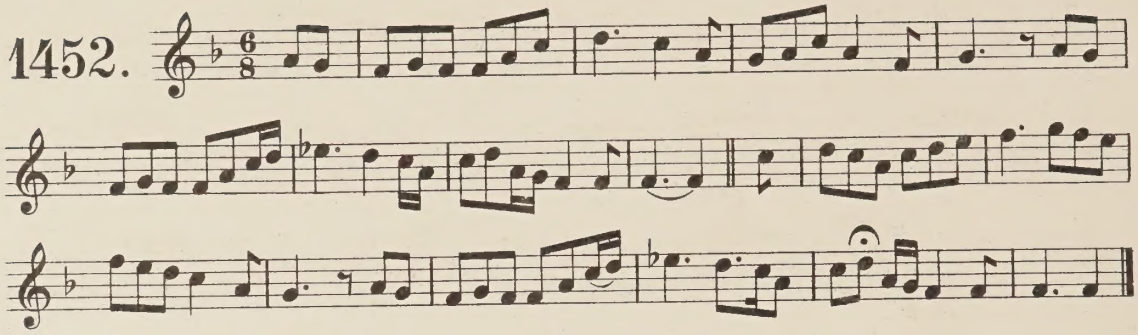
Is aíbiñ do(r) na héinínib.

1451. Andante.



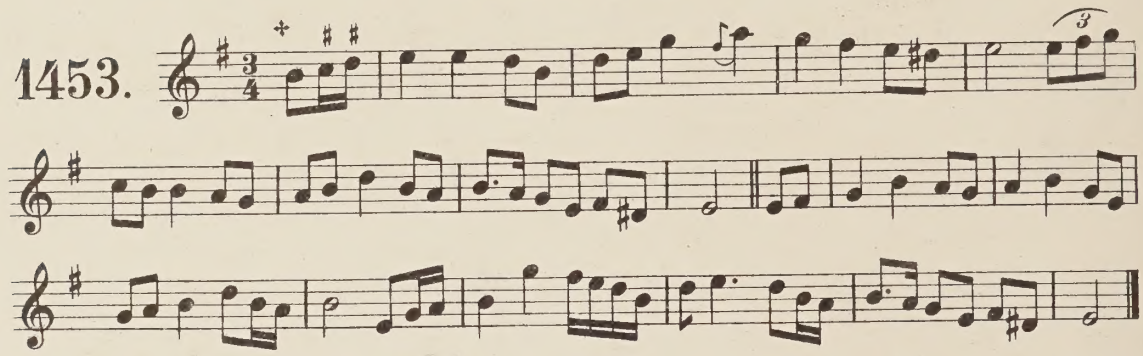
Cill Cair; no ban-tíġerna Íb̆eač.

1452.



Ʒpíanán ban E'ipeñ.

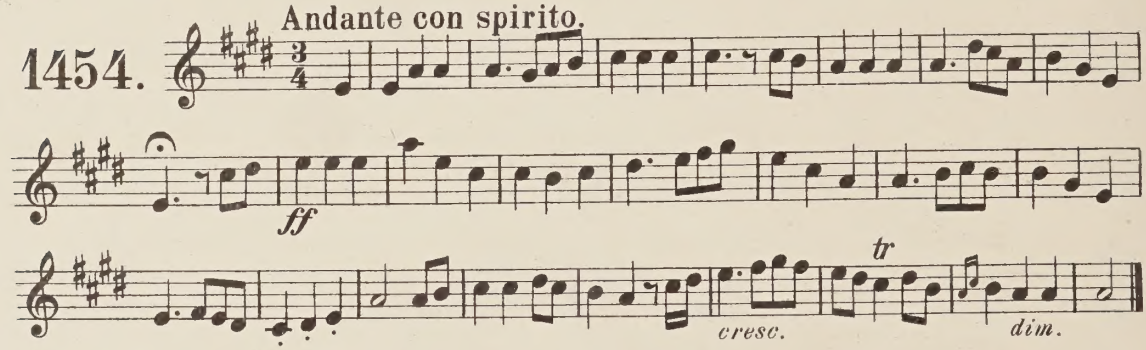
1453.



✢ Another version gives C♯ and D♯ here. Ed.

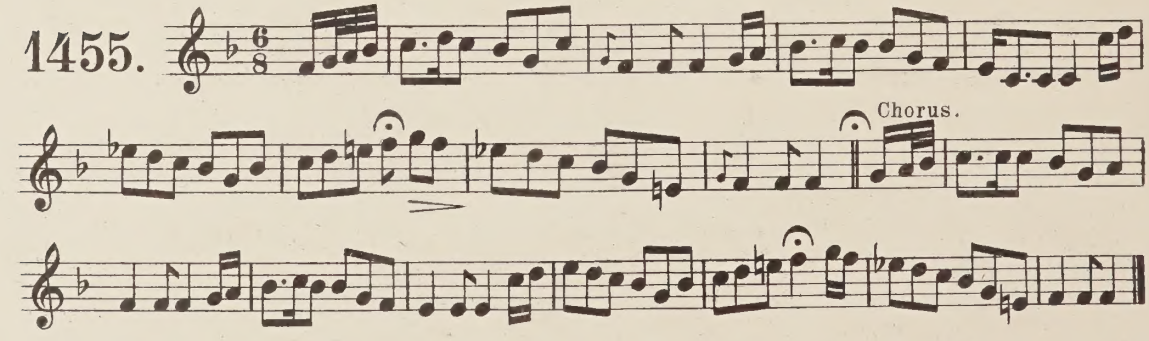
baile p̆áḋpaic.

1454.



Ʒpáiñe Ḋaél.

1455.

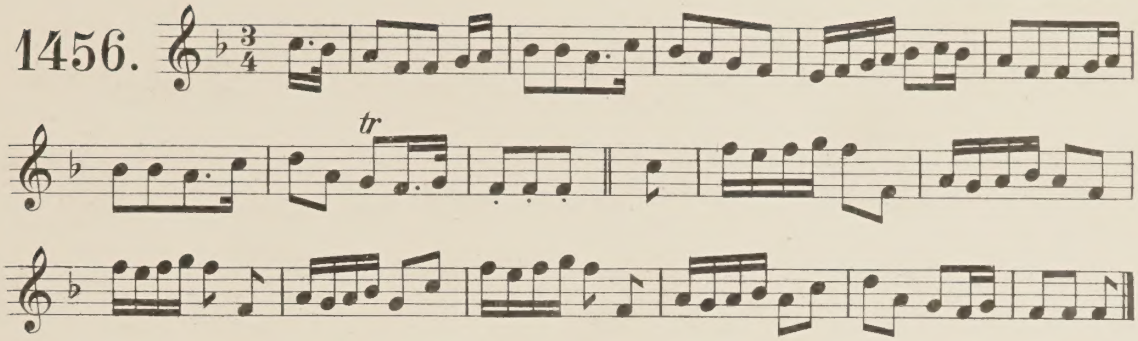


✢ *Note.* See "Poor old Granua Weal" No. 790. Ed.

Seaṗán buíde.

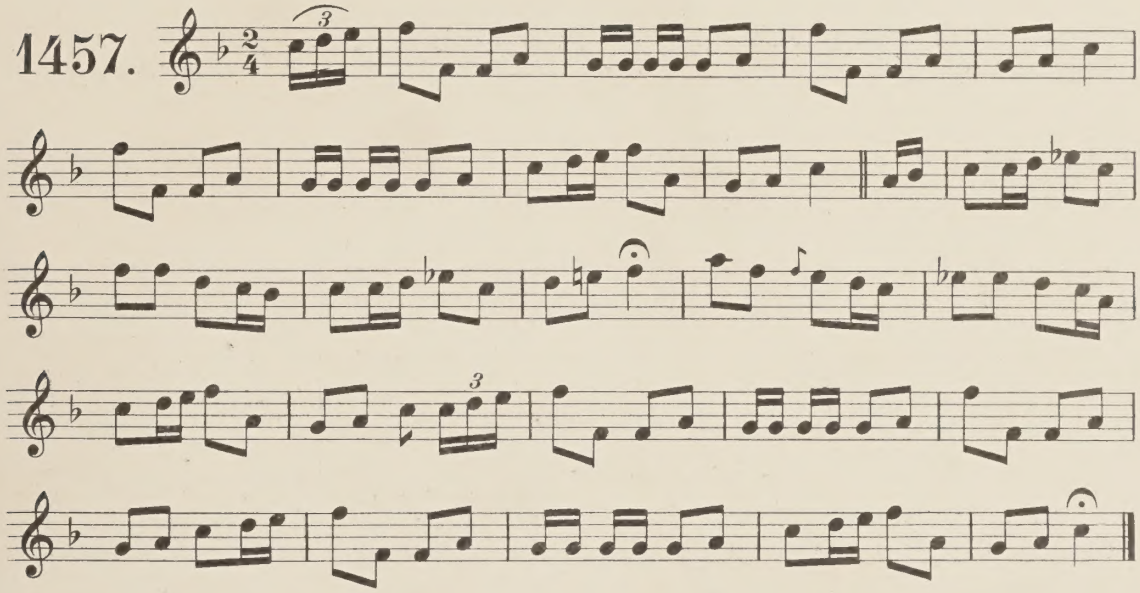
From Miss Ross.

1456.



An seaṗán buíde.

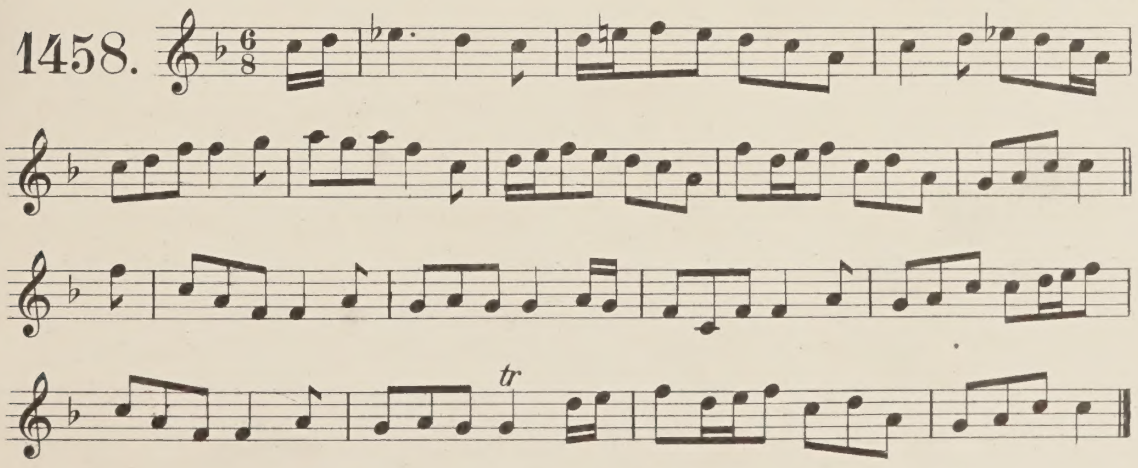
1457.



An seaṗán buíde.

As in a MS. of 1780.

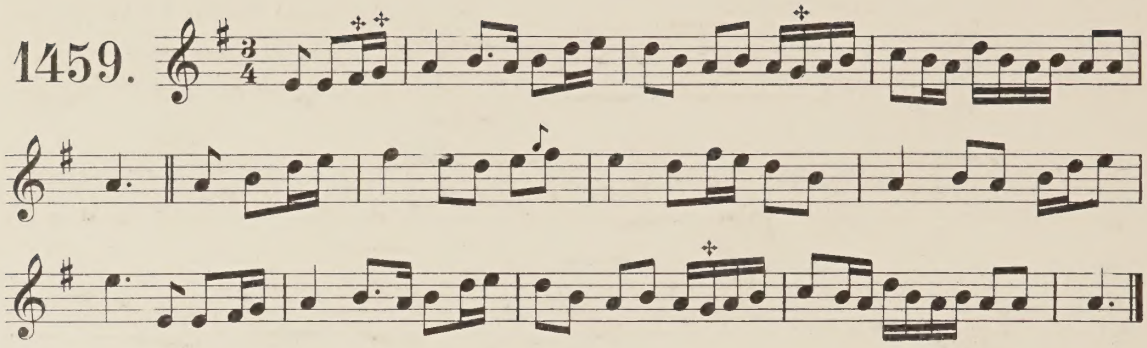
1458.



✣ *Note.* See "The yellow Horse" No. 577 of which this is a slight variant. Ed.

Tá mé caillte.

1459.

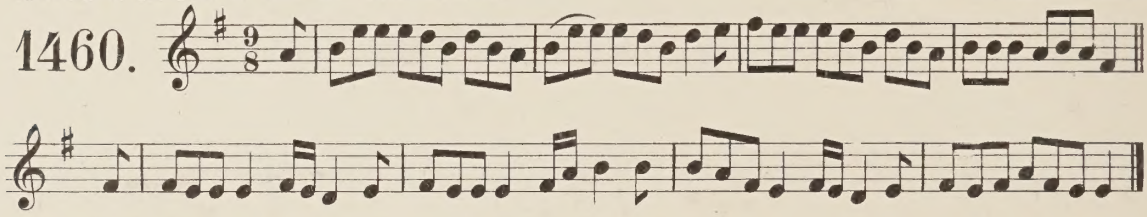


✣ *Note.* The other version of this tune, "I'm lost without her," has no sharp in the signature, but the notes marked ✣ are sharpened. Ed.

Sláinte ort, a mháthair mo chéile!

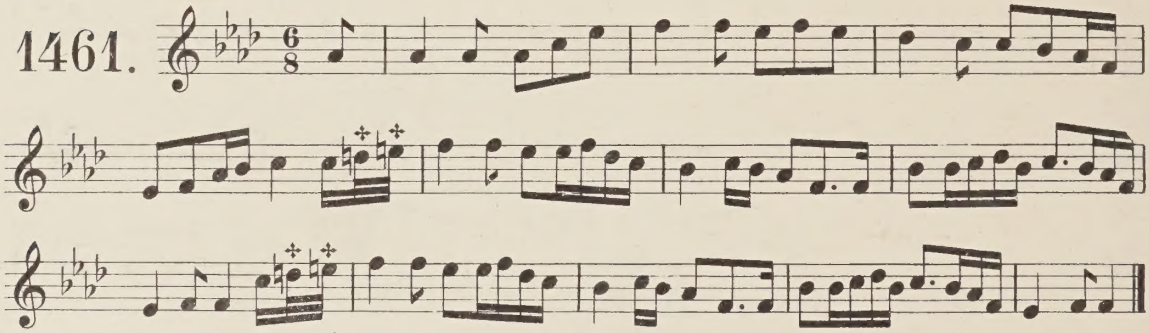
"Here's a health to the mother-in-law" Father Walsh's M.S.

1460.



Slán 7 beannacht lé buadhartaibh an t-saoghail.

1461.

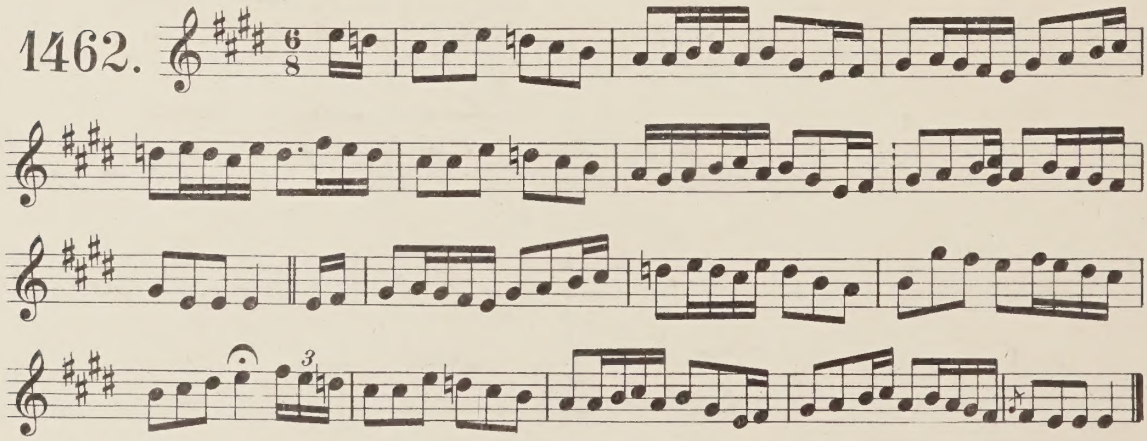


✣ *Note.* Another version has no ♮ in these places.

Slán 7 beannacht lé búairneamh an t-saoíghil.

"Goodbye, and my blessing to the troubles of the world." From Father Walsh.

1462.



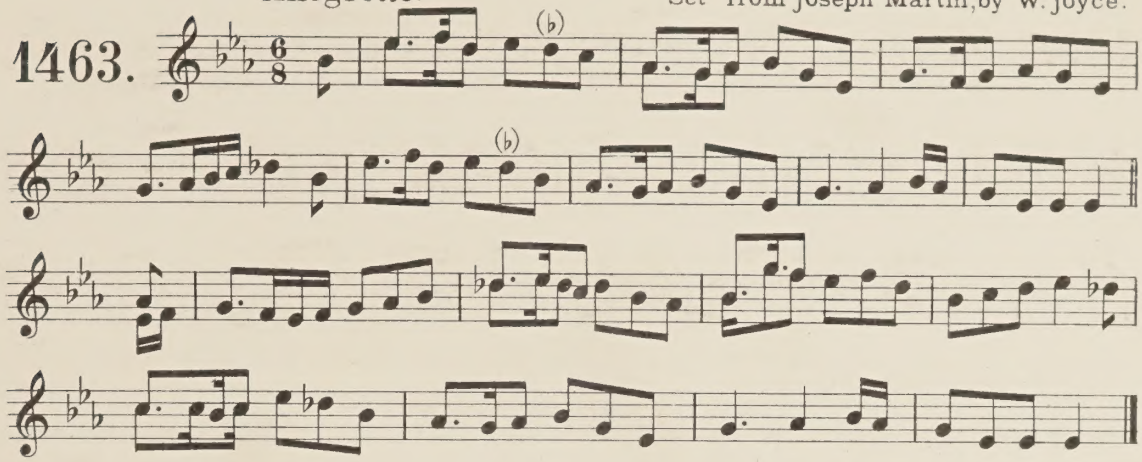
✣ *Note.* Petrie adds a pencil note "I have another set of this in some book."

Slán agar beandact lé búaiream an traíġil.

Allegretto.

Set from Joseph Martin, by W. Joyce.

1463.

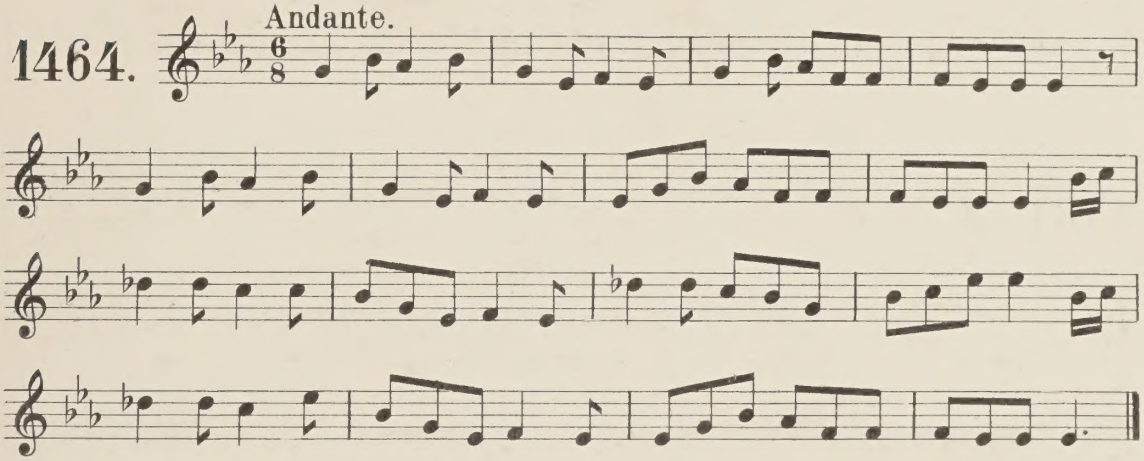


✣ *Note.* The Flats are supplied from another version of this tune. Ed.

Huir-eó! mo leanb.

Andante.

1464.

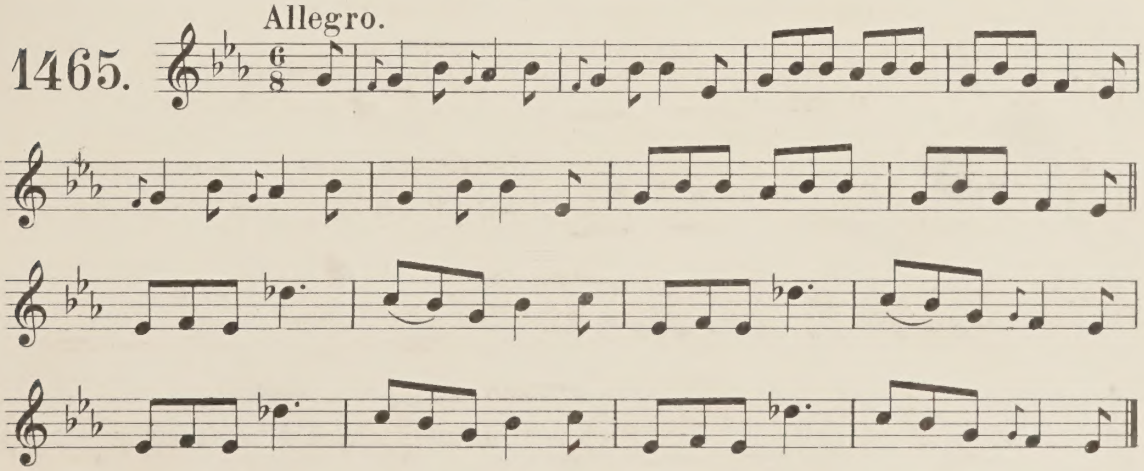


✣ *Note.* This is a second setting of No. 1016. Ed.

Huir-eó! mo leanb.

Allegro.

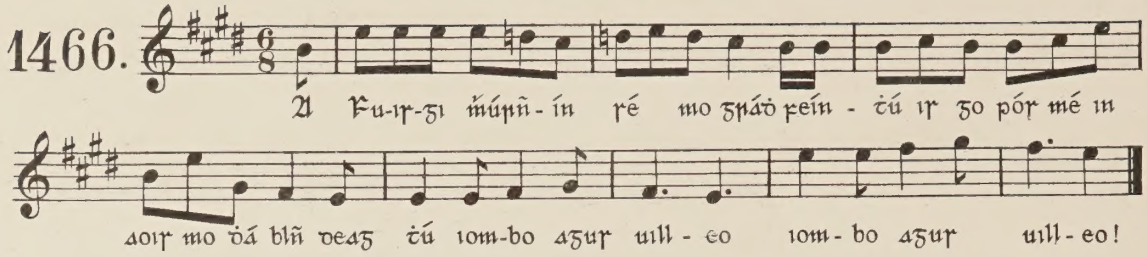
1465.



✣ *Note.* This is a third (March) setting of No. 1016. Ed.

A "Fuirgi" mhúirnín.

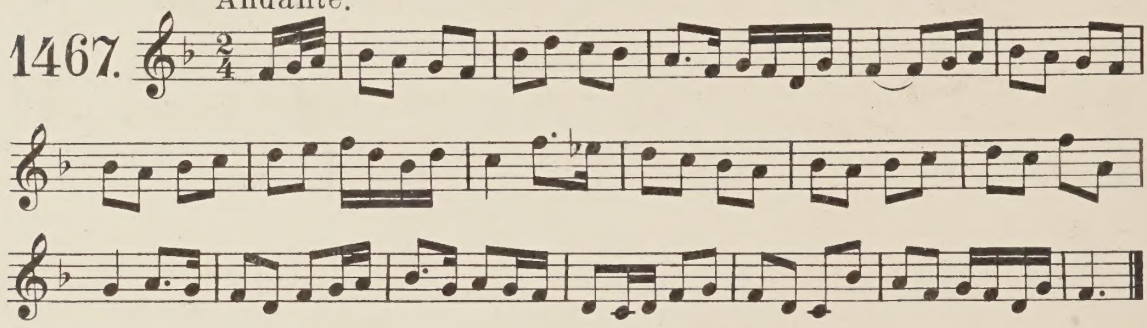
1466.



A Caitlóc Roibín.

Andante.

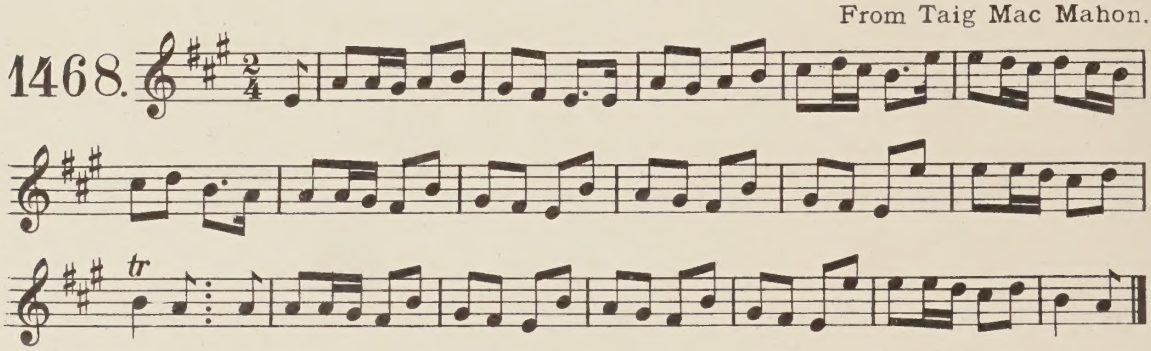
1467.



A Chaitlóc Roibín!

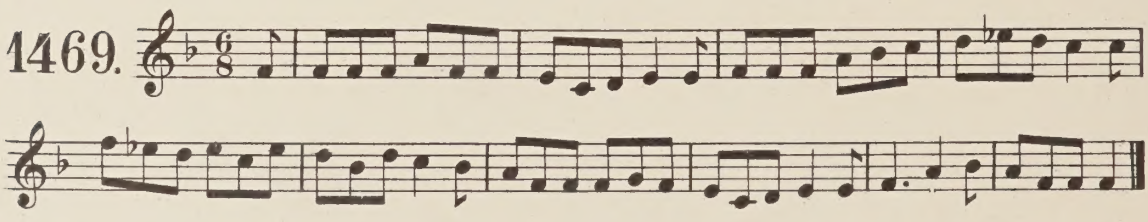
From Taig Mac Mahon.

1468.



Tá cailín ar in mbaile seo d'ár' b'ainm di "Peg".

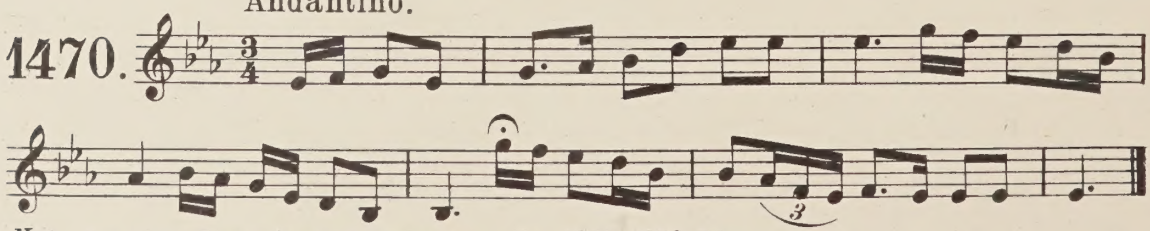
1469.



Iomon, 7 caoine.

Andantino.

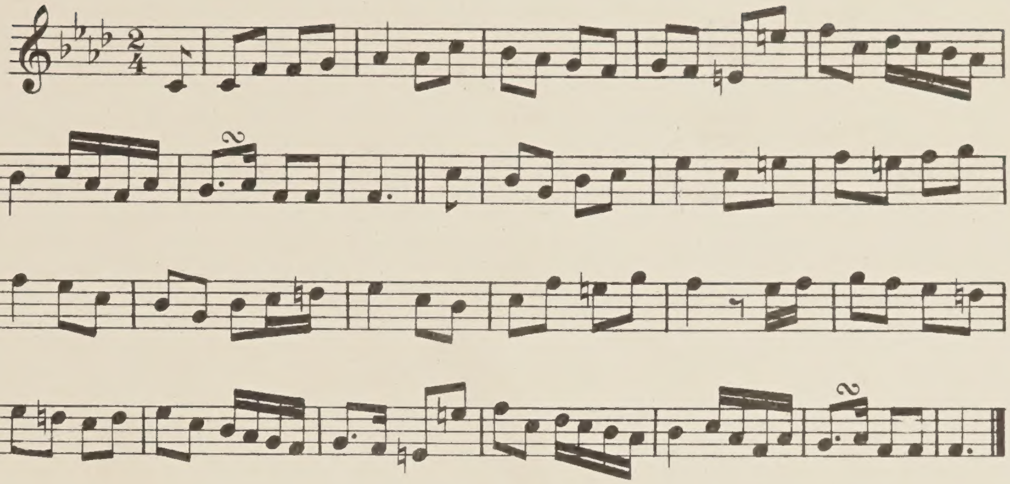
1470.



Note. For other Hymn tunes & caoines see Nos 1018-1050. Ed.

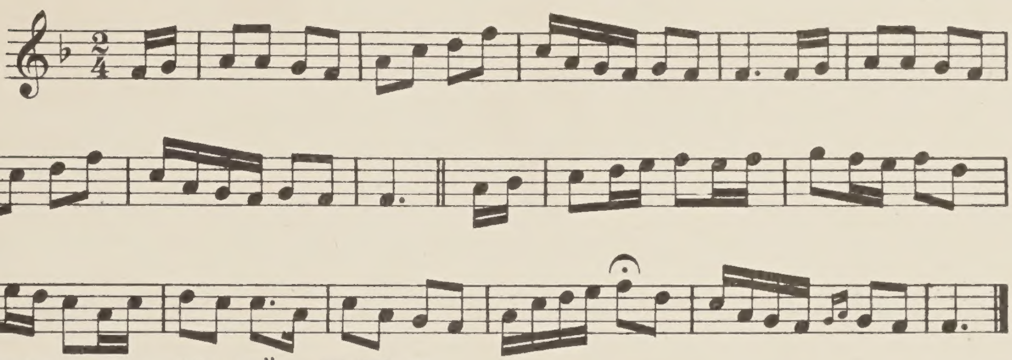
Inġen Salȯḃ ó'n mbeanreaċ.

1471.



A ḋoċtúir ḋílir!

1472.



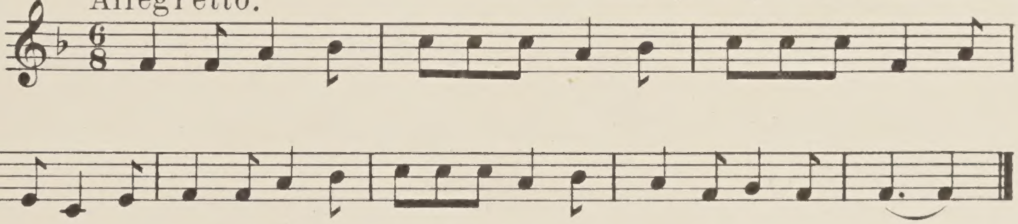
Note. See "O Johnny, dearest Johnny" etc. Nº 693. Ed.

Dúna dána, dorċa, doñ.

A mock scolding spinning tune. T. Mac Mahon.

Allegretto.

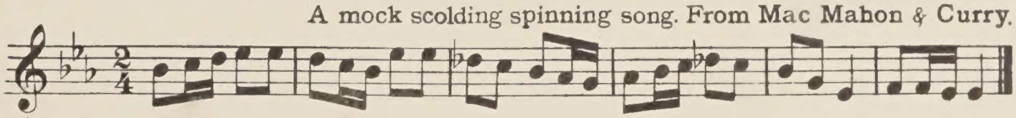
1473.



Lúra, lúra, nó ḋá 'lúra.

A mock scolding spinning song. From Mac Mahon & Curry.

1474.

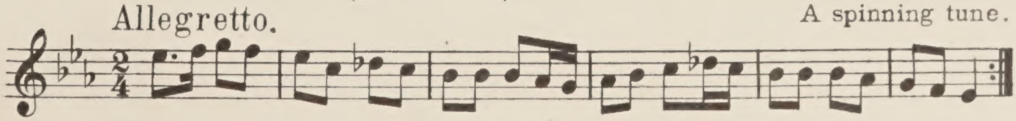


Mail leó léró.

A spinning tune.

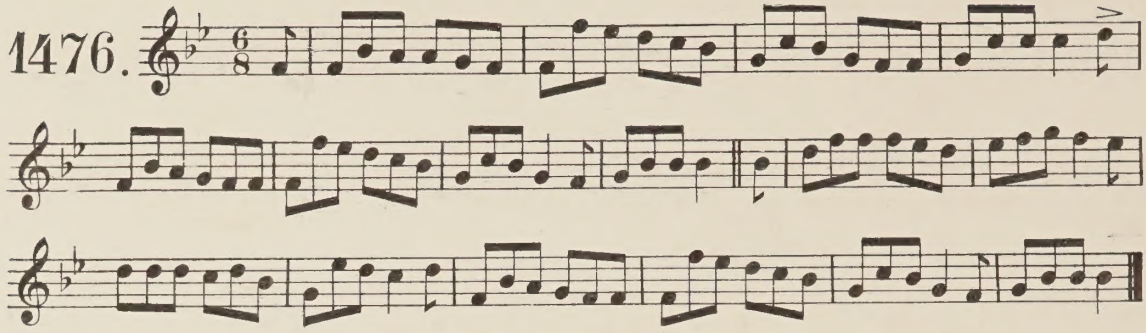
Allegretto.

1475.



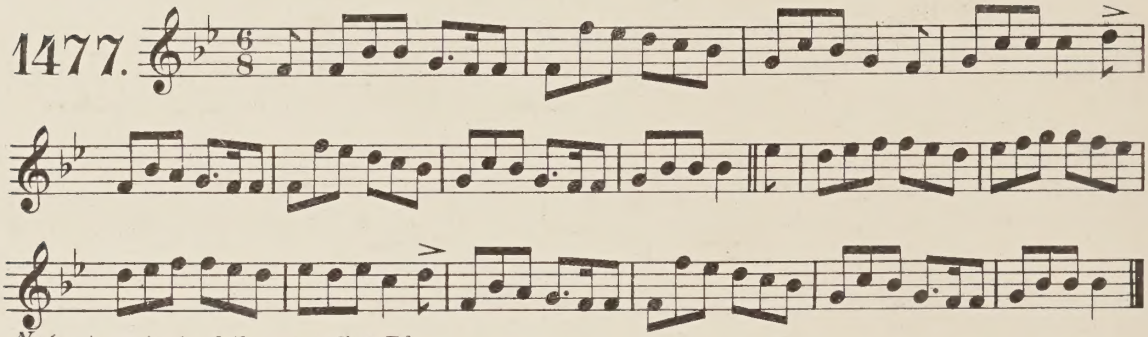
Ar maidin dia luain iread d'ḟágar an cluain.

1476.



Ar čeañtar Cluain-na-Meala, 7 Carraig-na-Ripire.

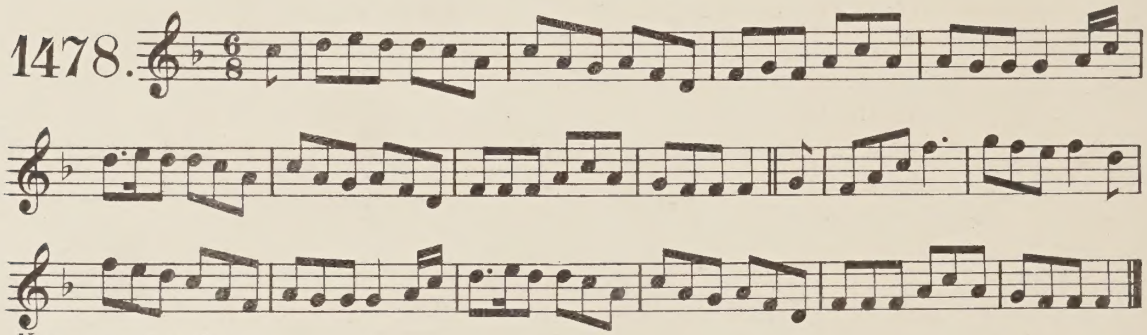
1477.



Note. A variant of the preceding Ed.

Slán 7 beañačt lé búadraiḃ an t-raoġail.

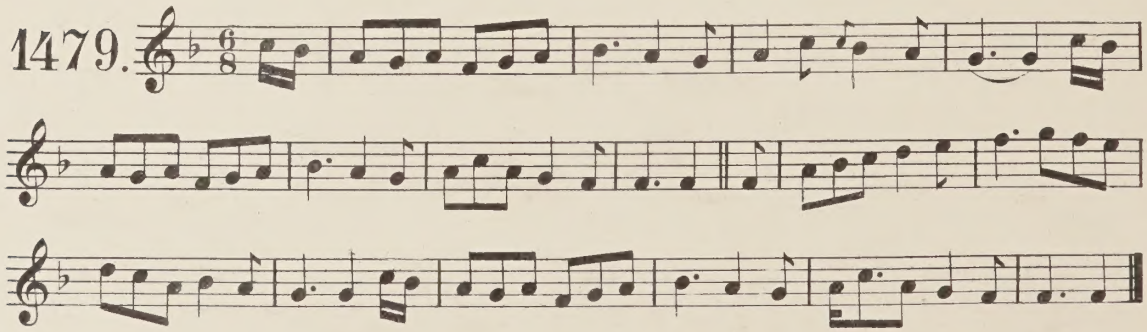
1478.



Note. See Nº 4463. Ed.

Dęnraid mé "cuilt" do'm ḟean "bristе".

1479.

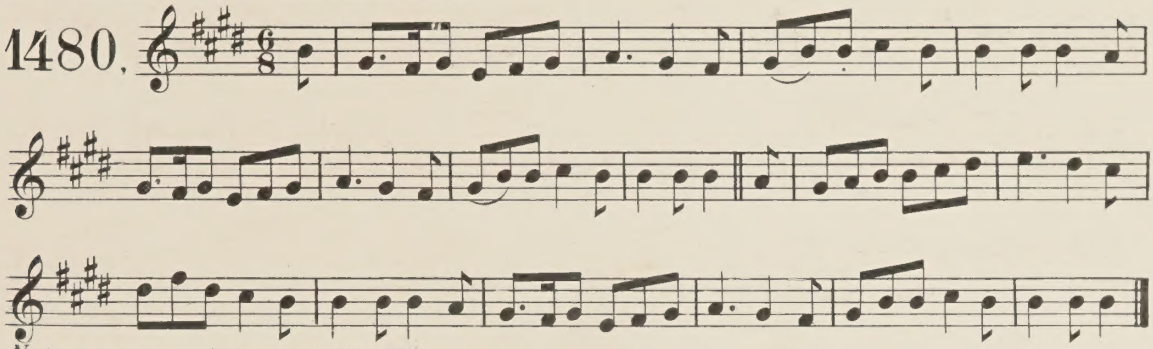


Note. Petrie adds, "The same as 'The Tanner's wife etc.' and "This time twelve-month I married." Ed.

Dá ʒcaɼɼaíḋe bean ꞇanaɼaíḋe lıomɼa.

"If I should meet a Tanner's wife."

1480.

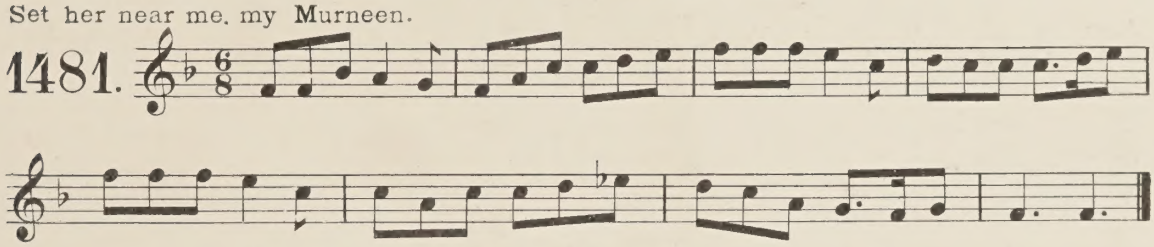


Note. A variant of the preceding. Ed.

Suıḋ añ ɼo, a m̆úıɼñín! láım̆ lıom.

Set her near me, my Murneen.

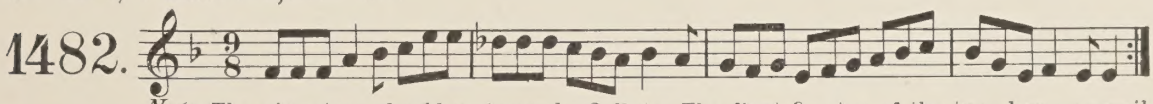
1481.



Suıḋ añ ɼo, a m̆úıɼñín! láım̆ lıom.

"Sit here, O Murneen, near me."

1482.

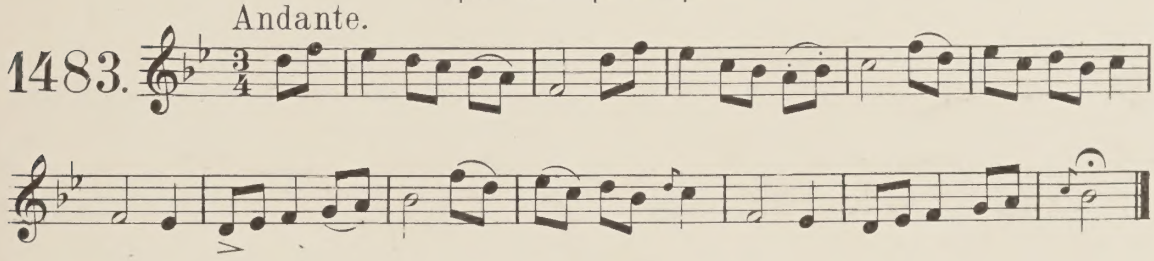


Note. The signature should obviously be 3 flats. The first 6 notes of the tune have a pencil alteration in the M S. lowering each one a tone. Compare the preceding tune. Ed.

Ʒɼáḋ mo čɼoıḋe-ɼe.

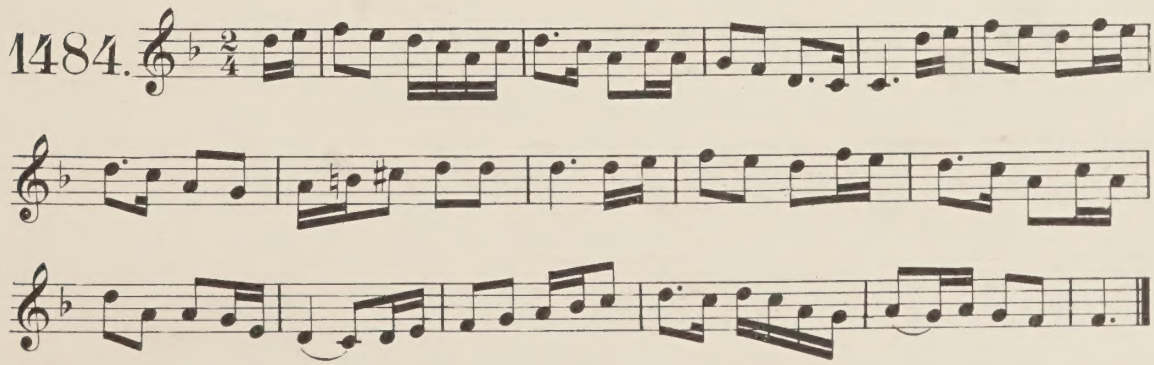
Andante.

1483.



Iɼ caılín beaʒ óʒ mé.

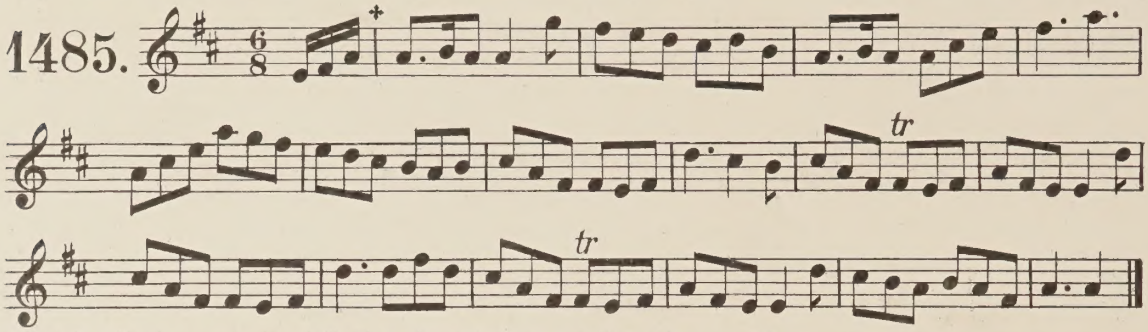
1484.



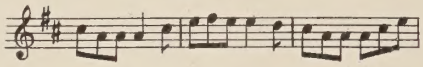
bíḋean tú i b́fad a-muiȝ.

"Humours of Kilkenny." Your bag is handsome my boy. From M S. book of 1770.

1485.



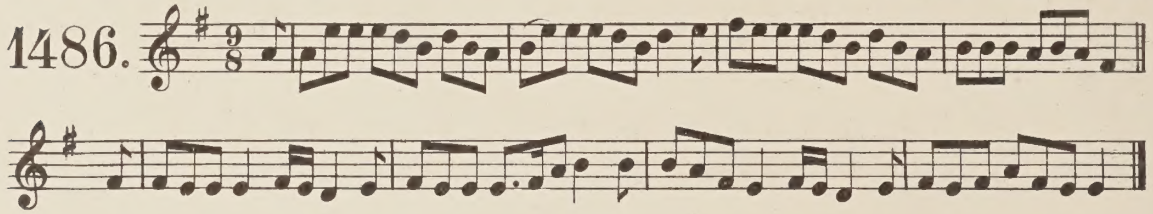
+ Petrie adds in a note the following three bars as an alternative or correction here:-



Siúd oṙt, a Ḋáťaiṙ mo Čéile!

"Here's a health to the mother in law." Father Walsh's MS.

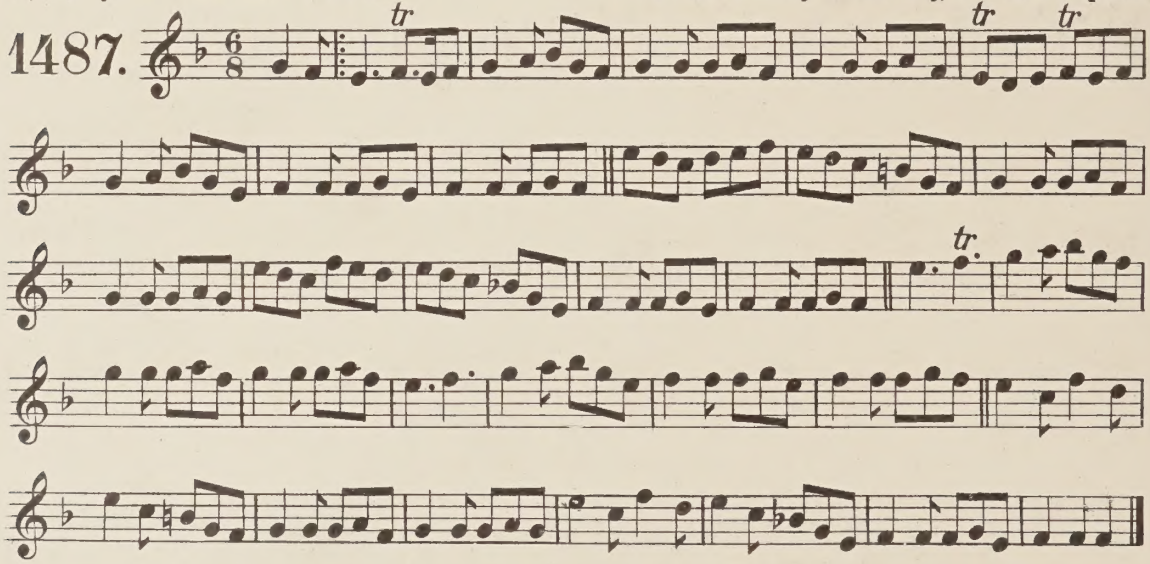
1486.



A dtiocfaiḋ tú a b́aile liom?

or, Will you come home with me. From Paddy Conneely, & other Pipers.

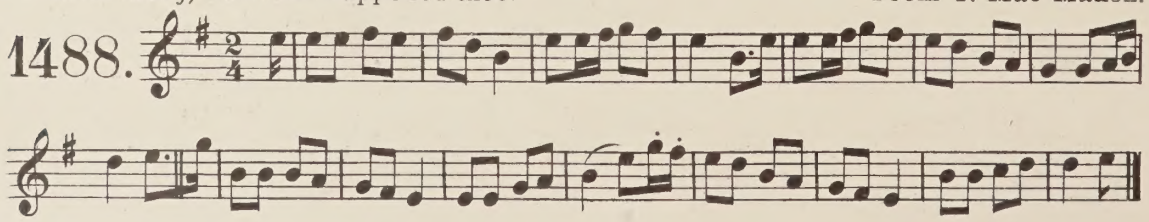
1487.



A Ḋáiṙe b́iȝ! cad d'eiṙiȝ ḋuit?

"O little Mary, what has happened thee." From T. Mac Mahon.

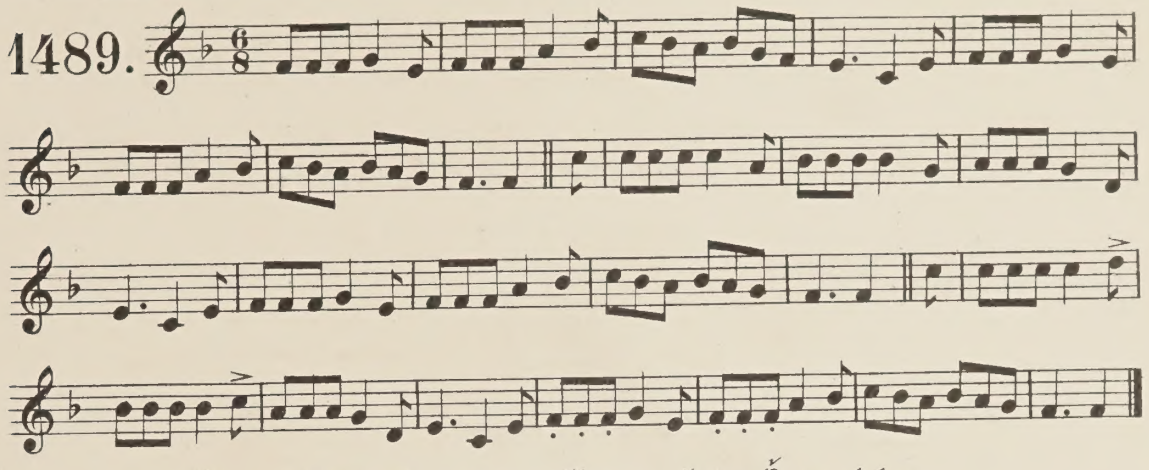
1488.



Aꝫ an mbóťaiṙín buíḋe, tá ṙún mo ċṙoíḋe.

At the yellow Boreen lives the secret of my heart. From T. Mac Mahon.

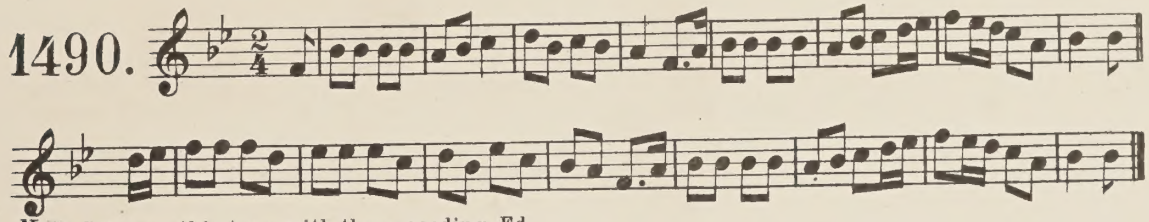
1489.



Ḃíḋeaṙ, lá bṙeáꝫ maṙꝫaiḋ, ṙíoṙ aṙ ṙṙáiḋ Ṗoiṙt Láiṙꝫe.

From T. Mac Mahon.

1490.

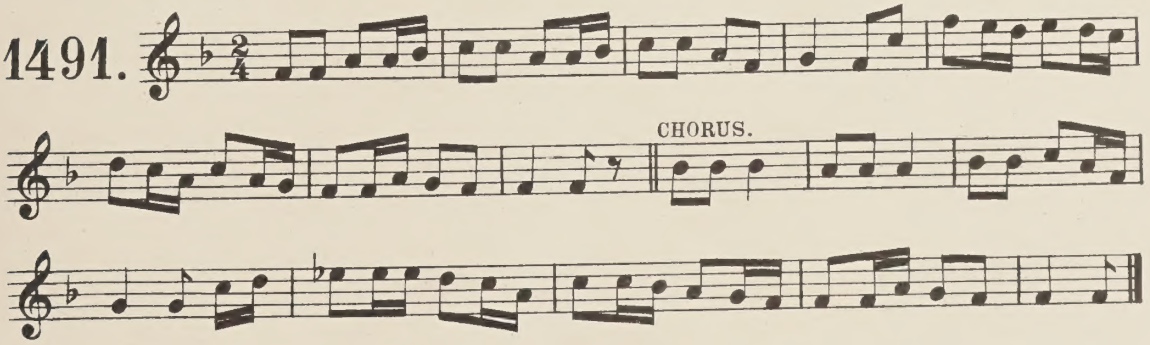


Note. Compare this tune with the preceding. Ed.

An maiḋiṙín ṙuaḋ.

From T. Mac Mahon.

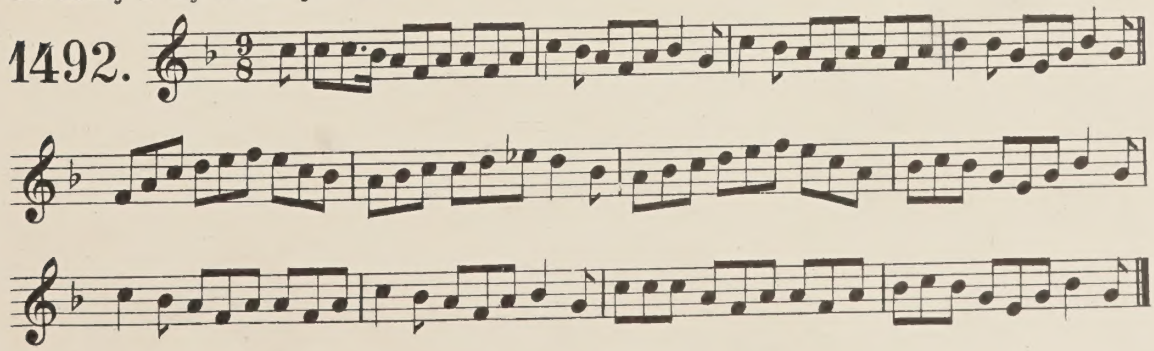
1491.



A Ḣáiṙe! mo ċŏṁaiṙle má ꝫlacṙaiṙ.

Oh Mary if my advice you take. From T. Mac Mahon.

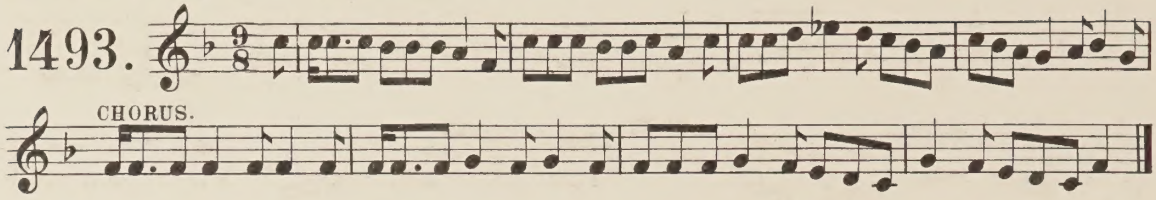
1492.



Bí mise lá a dul go Luimneač.

I was one day going to Limerick.

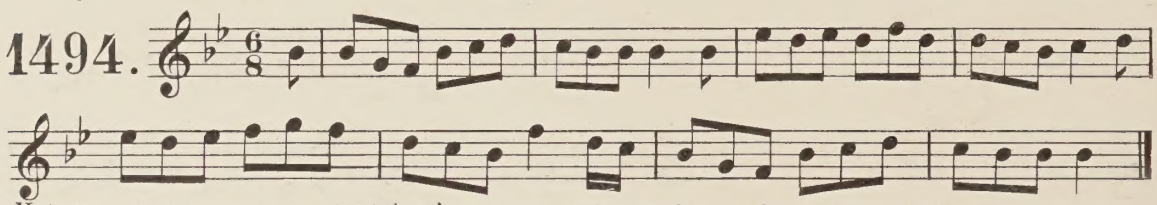
1493.



Cia čídfead siúd Maisęd ní h-áille 4 maidin dia Máist go moč.

Lawsy Dulh. From Mac Mahon.

1494.

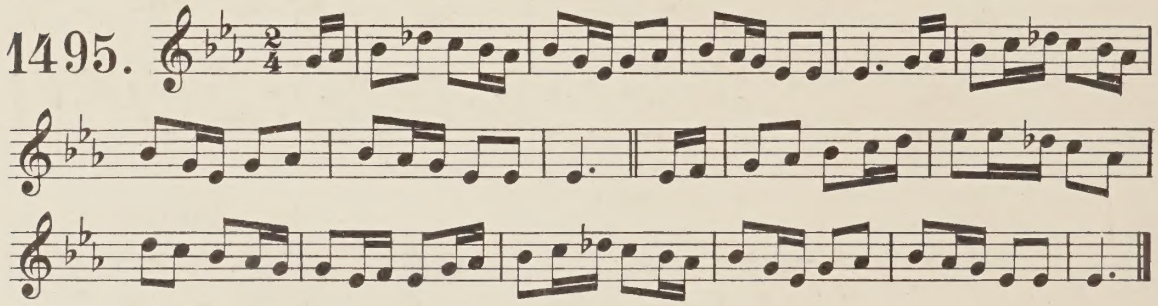


Note. The M S. has a pencil note, "There's not in the wide world a valley so sweet." Ed.

Plúisín na mban doñ óg.

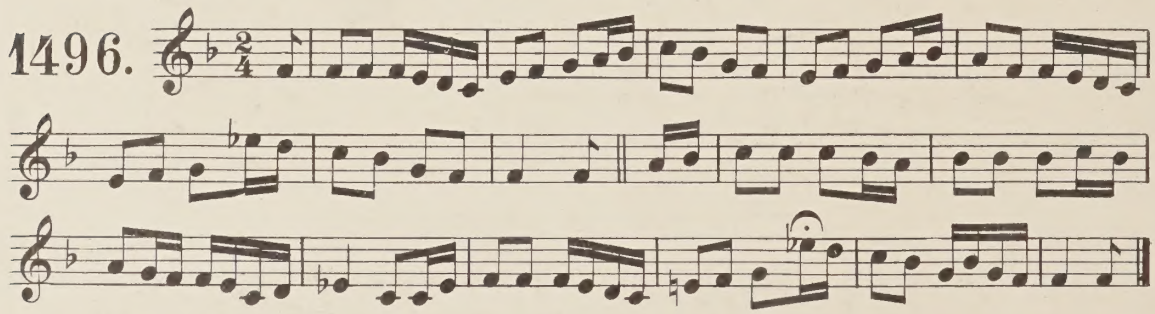
The little flow'r of brown-haired girls. From Mac Mahon.

1495.



A buačaillíde óga! an baile seo.

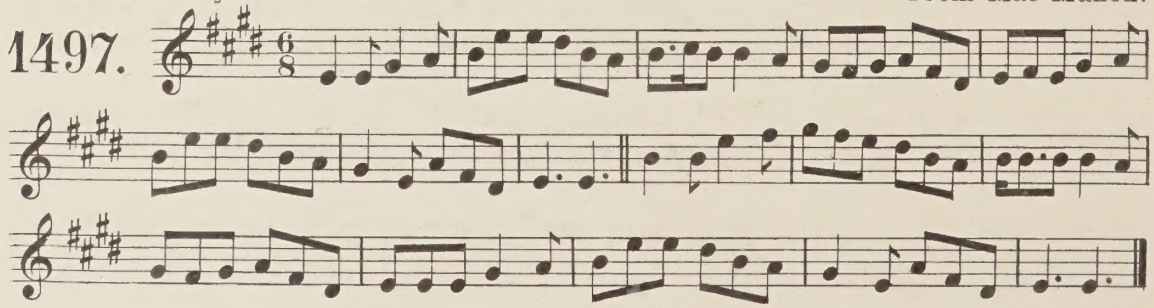
1496.



Lá lé Pádsač biosa.

"On Patrick's day I was in my element." From Mac Mahon.

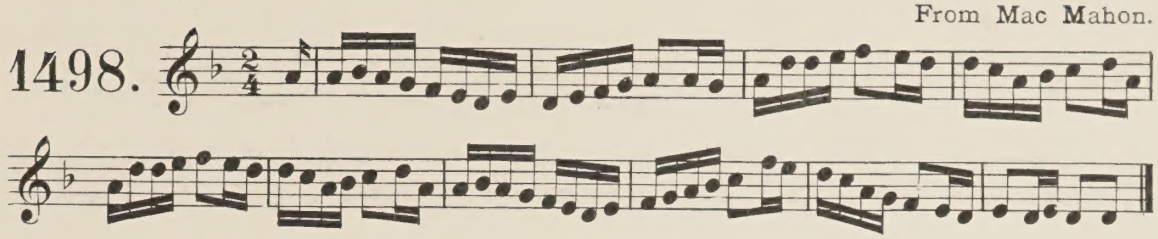
1497.



Do ċeañaiġ an Róiṙteaċ bó ar an aonaċ.

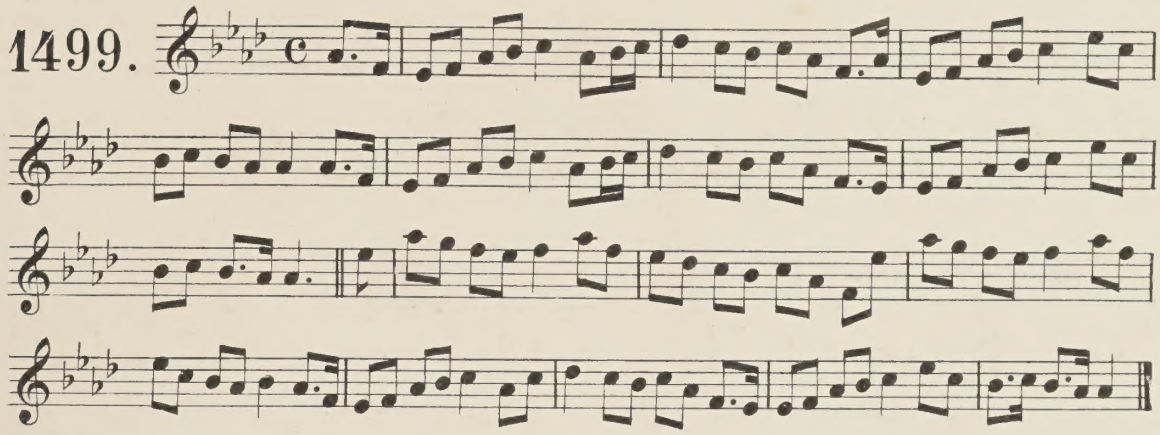
From Mac Mahon.

1498.



Dá ṙ maiṫ leat.

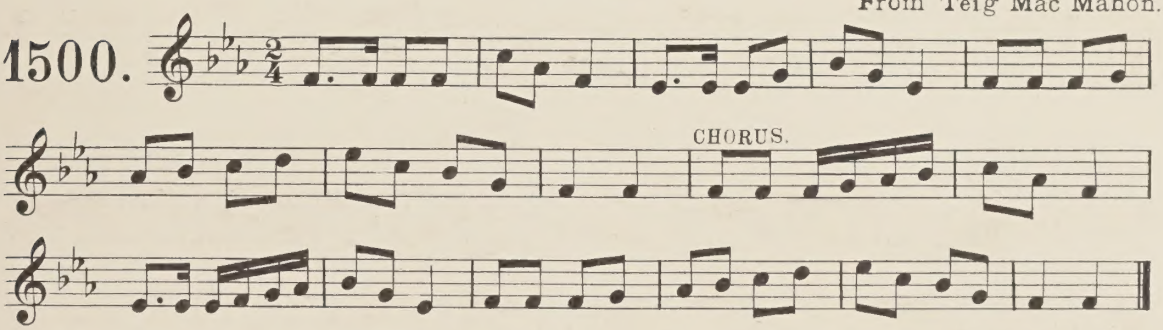
1499.



Ṫráṫ mo ċroíṫe.

From Teig Mac Mahon.

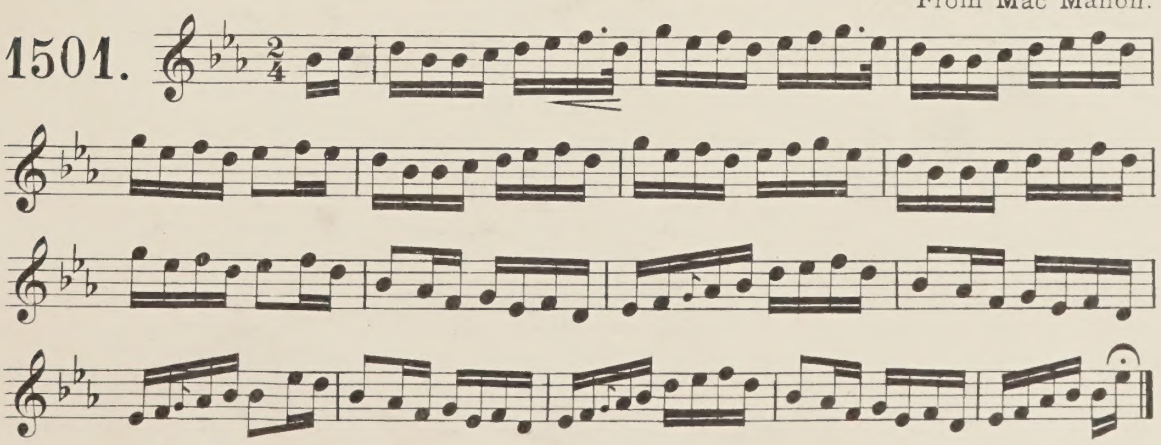
1500.



Ar ṫruaġ gan mac an maoiṙ agam.

From Mac Mahon.

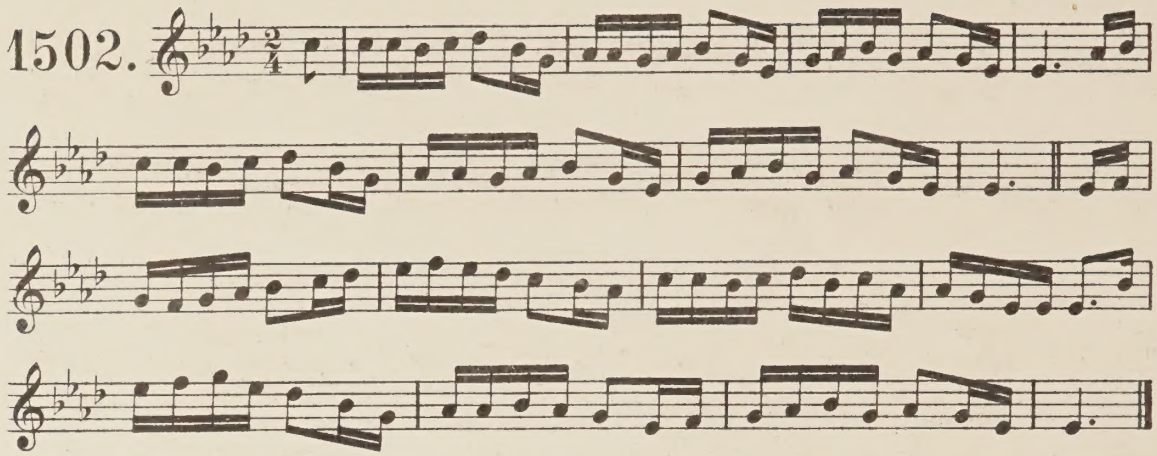
1501.



Tá cailín ar an bhriaḋ.

From Mac Mahon.

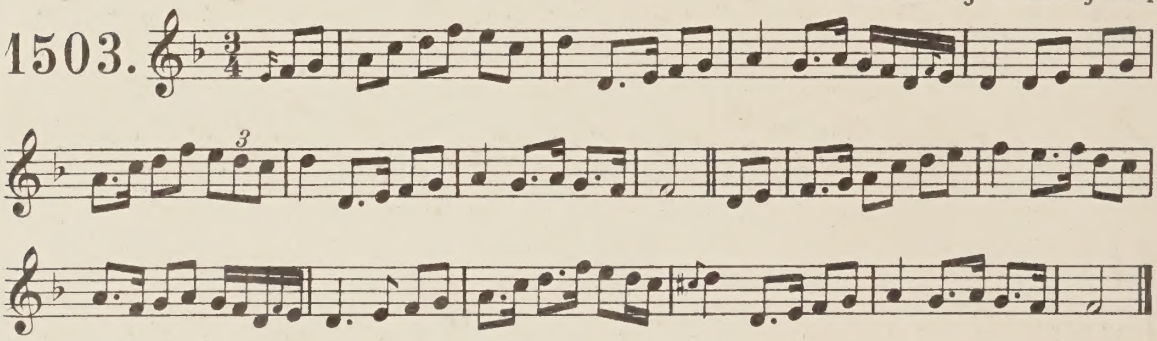
1502.



Do dhuigeann Murphy.

From P. J. O' Reilly Esq.

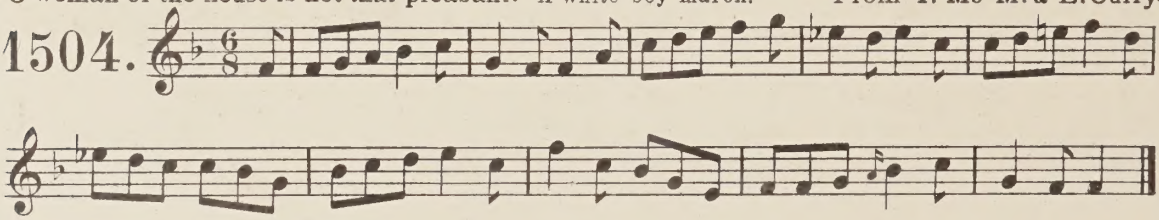
1503.



Óch! a bhean a' tíghe!

"O woman of the house is not that pleasant!" A white-boy march. From T. Mc M. & E. Curry.

1504.

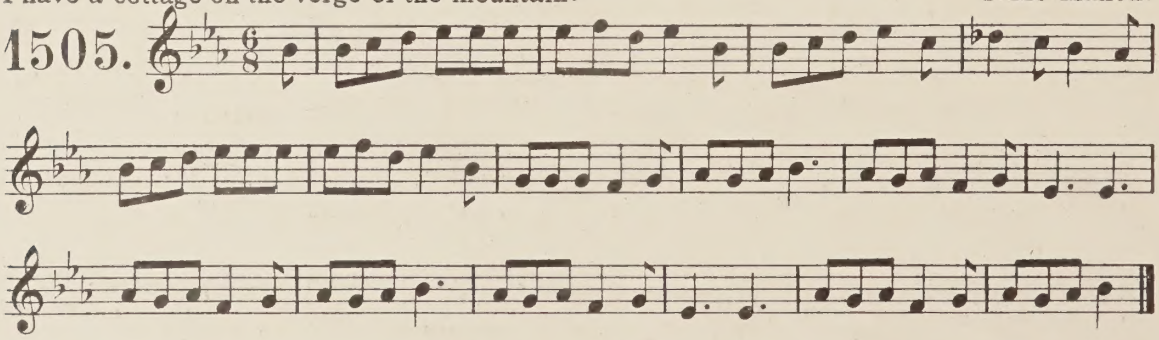


Note. A variant of Nº 994. Ed.

Tá bothánín agam-sa.

"I have a cottage on the verge of the mountain." T. Mc Mahon.

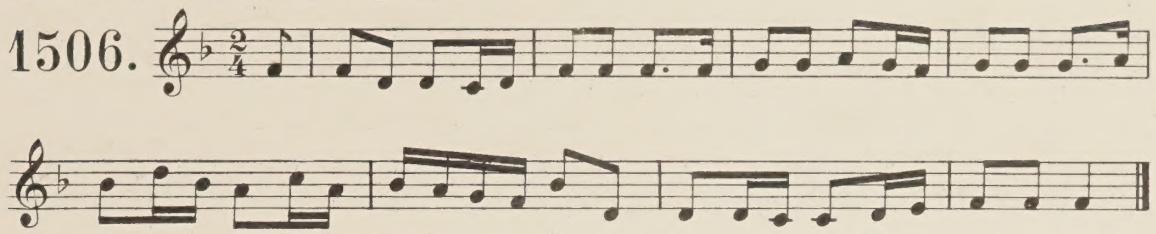
1505.



Do čuaḋar-ra a n-ìar-čar &c.

"I went to the west to look for a wife."

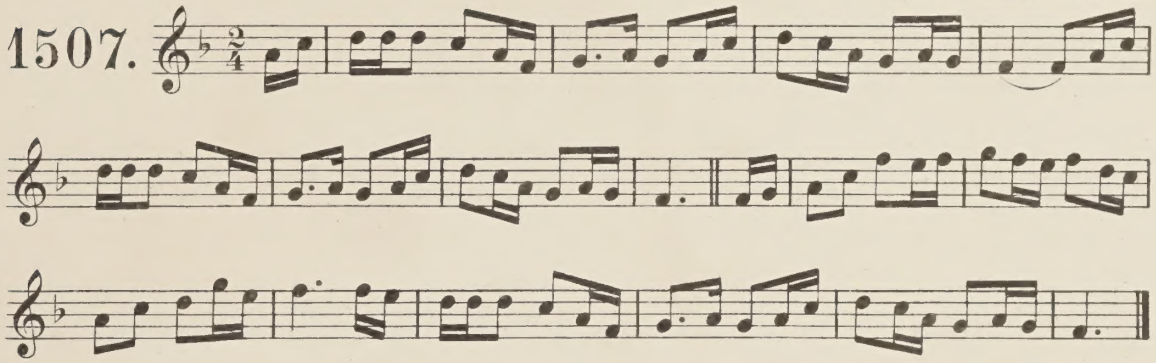
1506.



Ir búačaillín oz &c.

From T. Mac Mahon.

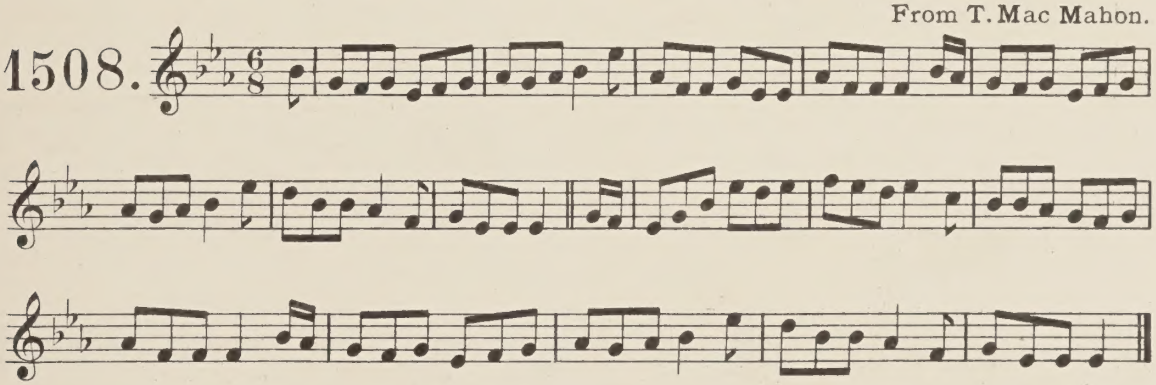
1507.



Cearc azar coileač a d'imčiż lé čéile.

From T. Mac Mahon.

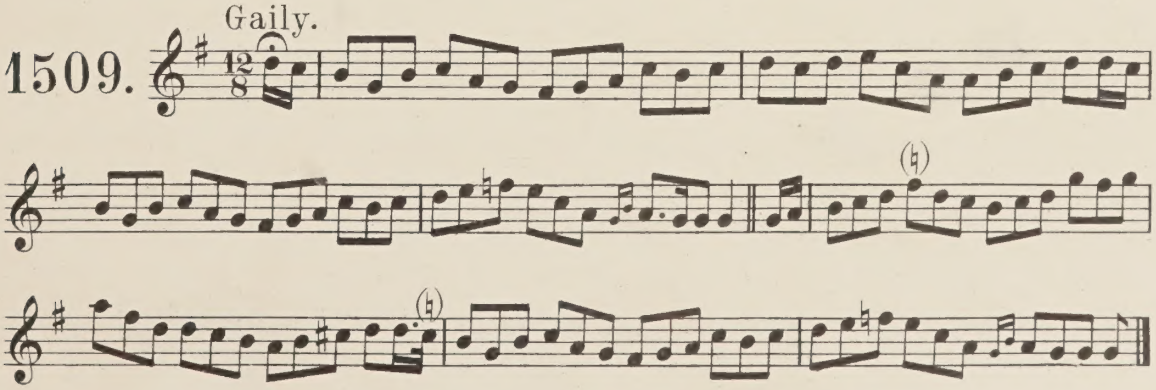
1508.



Cearc azar coileač a d'imčiż lé čéile.

Gaily.

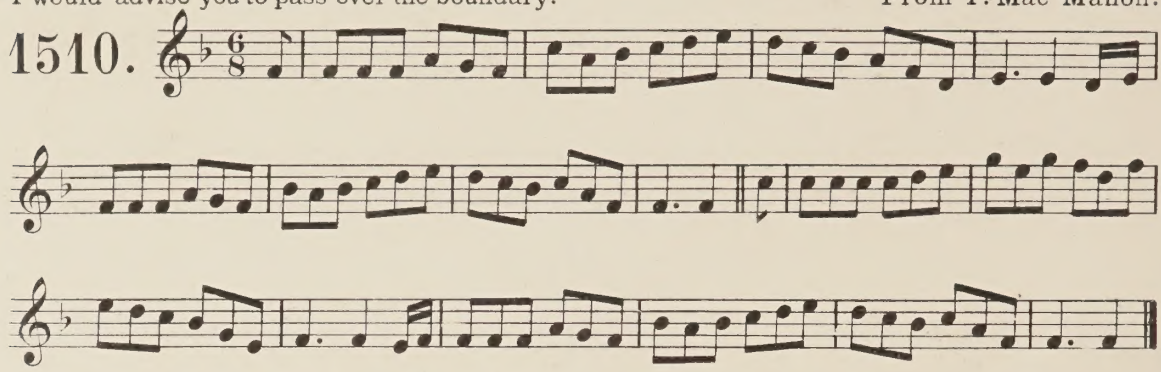
1509.



Ḃ́ḗṙḟaiñ ḋuiṫ iaṙṫaṙ aʒ iaṙṙaiḋ.

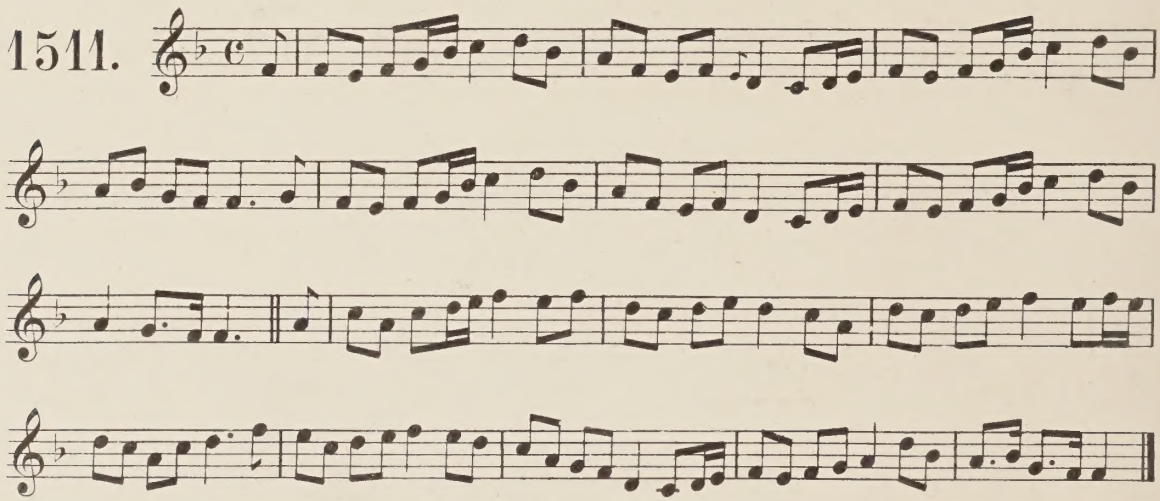
"I would advise you to pass over the boundary." From T. Mac Mahon.

1510.



Ḋaiḋiṅ ċeó n-uaiṙ a ḋ'eiṙiġeaṙ.

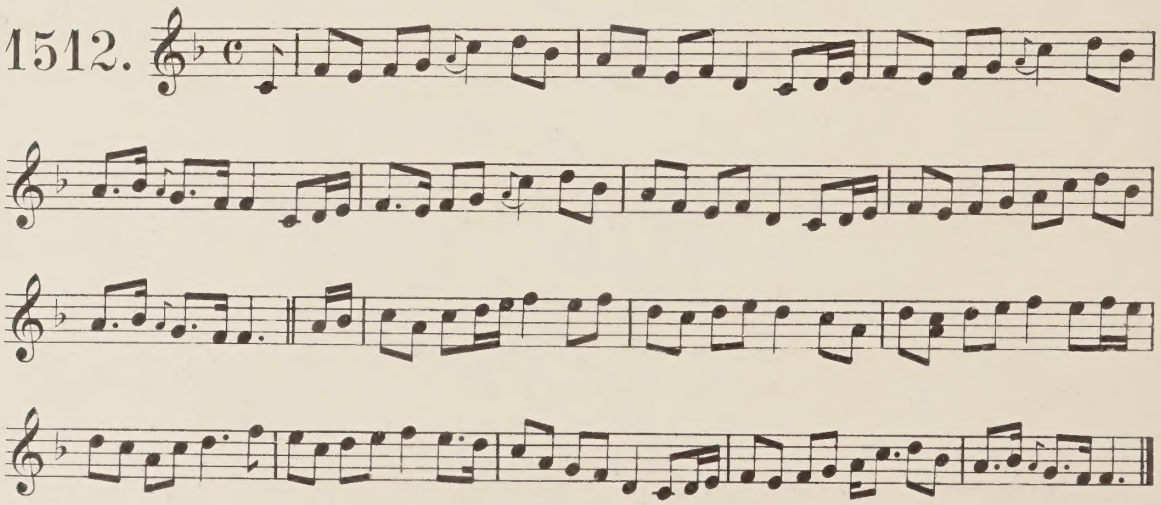
1511.



Note. Petrie adds "See Hardiman's & Joyce's sets of this." See "The Morning Star" Nº 895. Ed.

Ḋaiḋiṅ ċeó n-uaiṙ a ḋ'eiṙiġeaṙ.

1512.



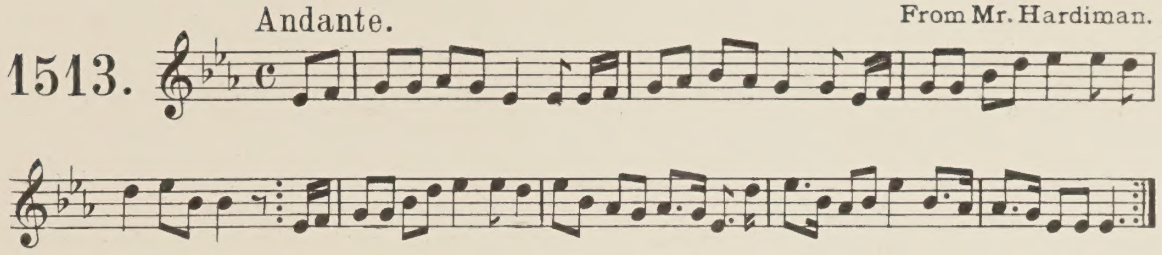
Note. A variant of the preceding. Ed.

Maidin čeóḋač nuair d'éirizear.

Andante.

From Mr. Hardiman.

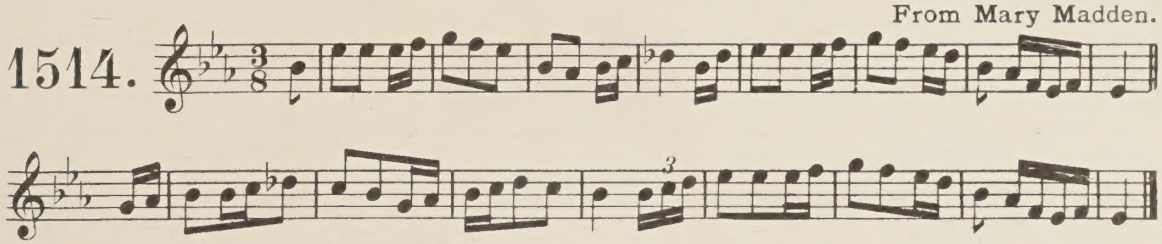
1513.



A ccuiḿin leat?

From Mary Madden.

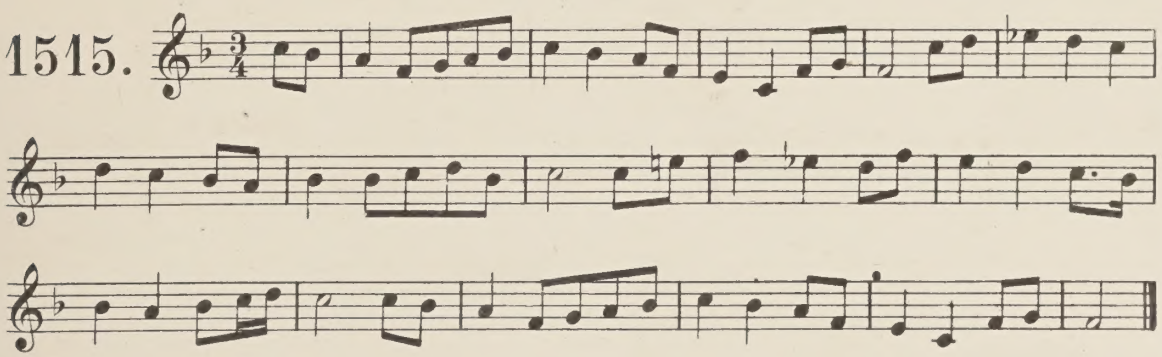
1514.



Note. Petrie adds the following in pencil:- "Remember thee, yes while there's life in this heart." Ed.

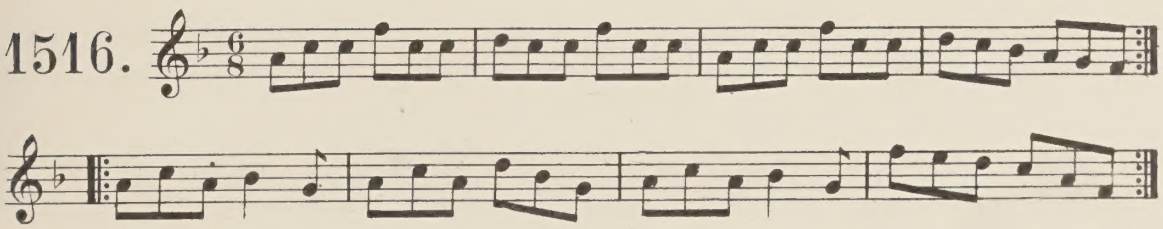
A tá rmóilín i zciúḿair &c.

1515.



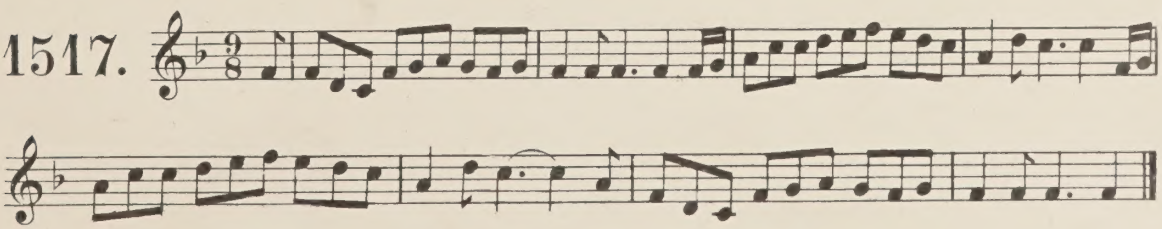
bean a b́ain dillearc.

1516.



A čailiuirín ir mazaiḋ &c.

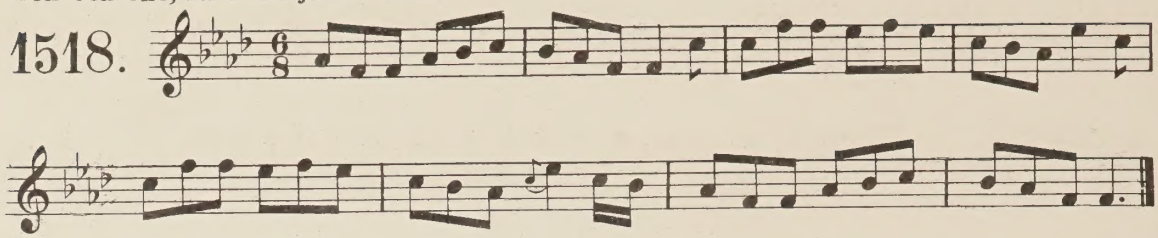
1517.



Úč! óč on! ar̄r an tannaire buíde.

Och och one, said the yellow tanner.

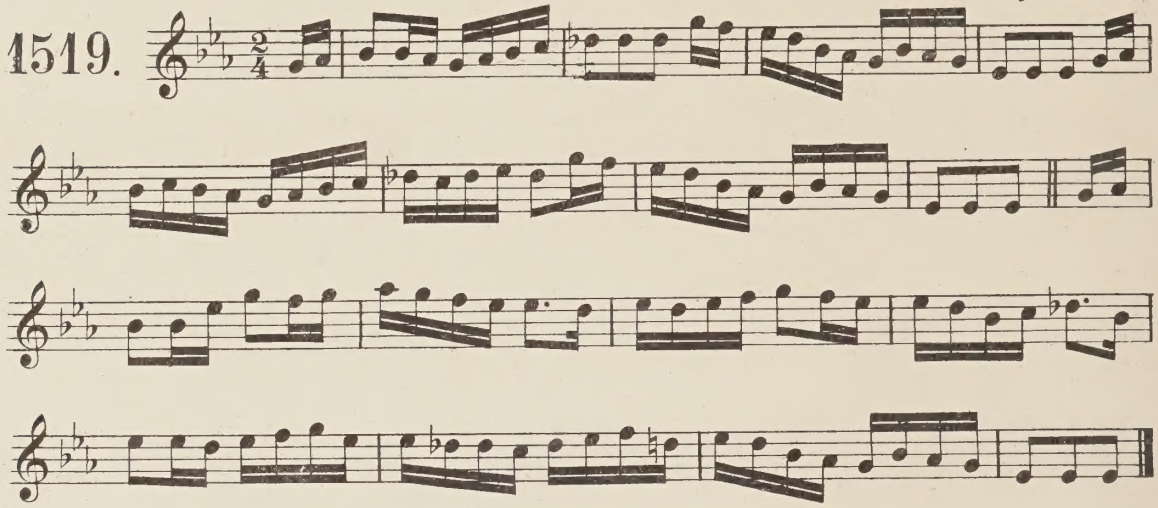
1518.



Ir iomada yeóman malluiżče do čill a ďóżad.

From Mary Madden.

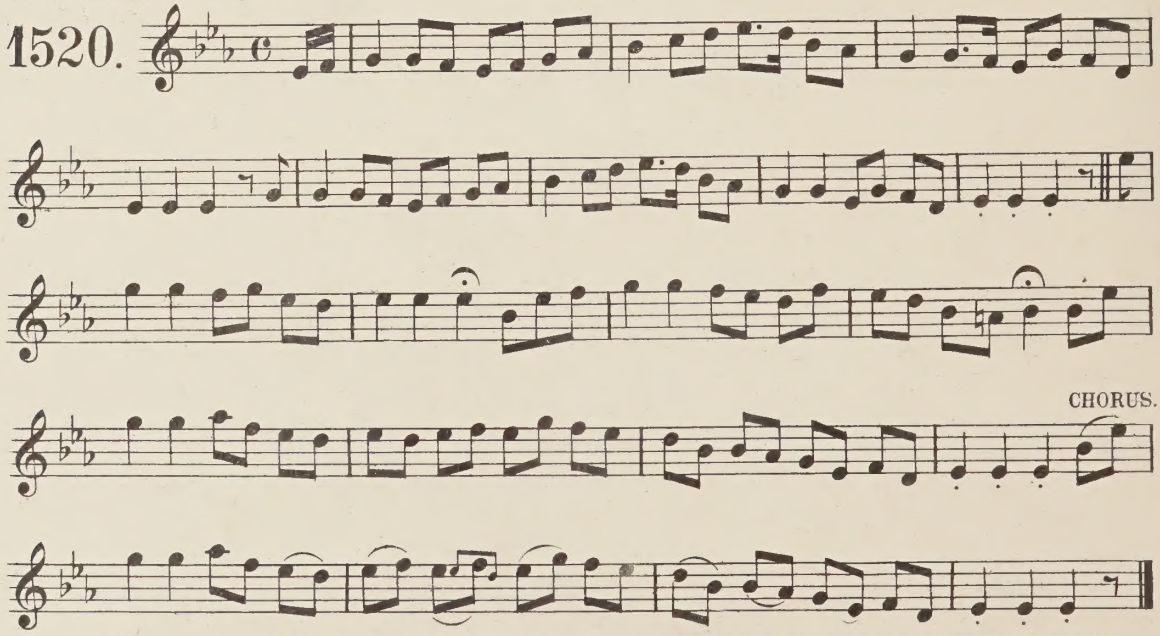
1519.



An pęltan leanďač.

The childlike star.

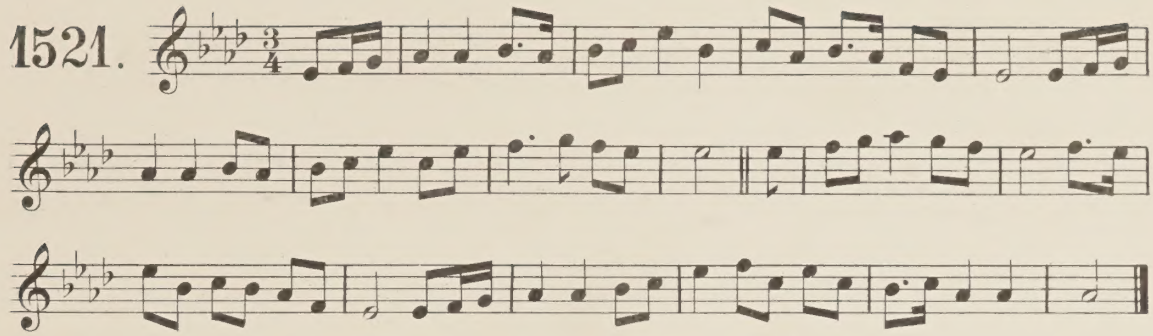
1520.



Note. This and the preceding tune are variants of "John Doe" Nº 738. They are given by Petrie as "second setting" and "third setting" respectively of that tune, which occurs several times in his manuscript. Ed.

Tá an teine gan coigilt.

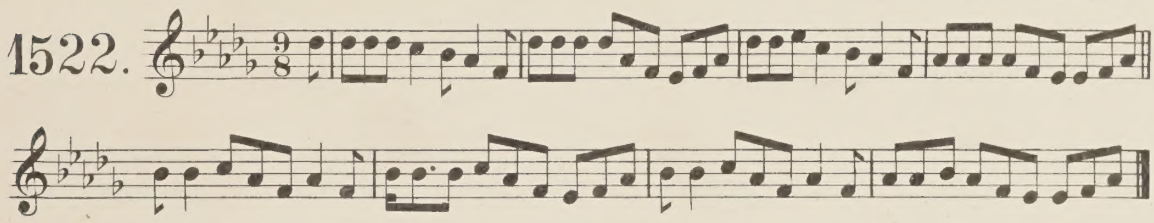
1521.



Dá bṕáġṕaiñ-ṕe Siobán 'ṕ a cóṕṕa.

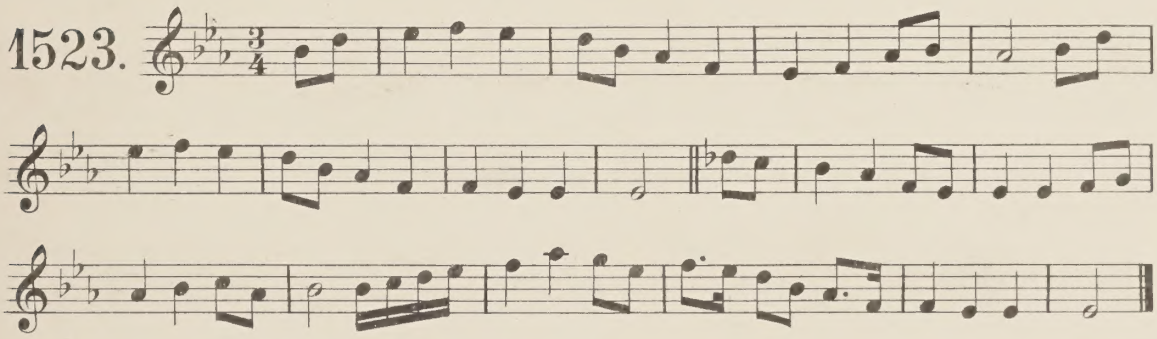
Form T. MacMahon.

1522.



Dá mbeaḋ lán páipce &c.

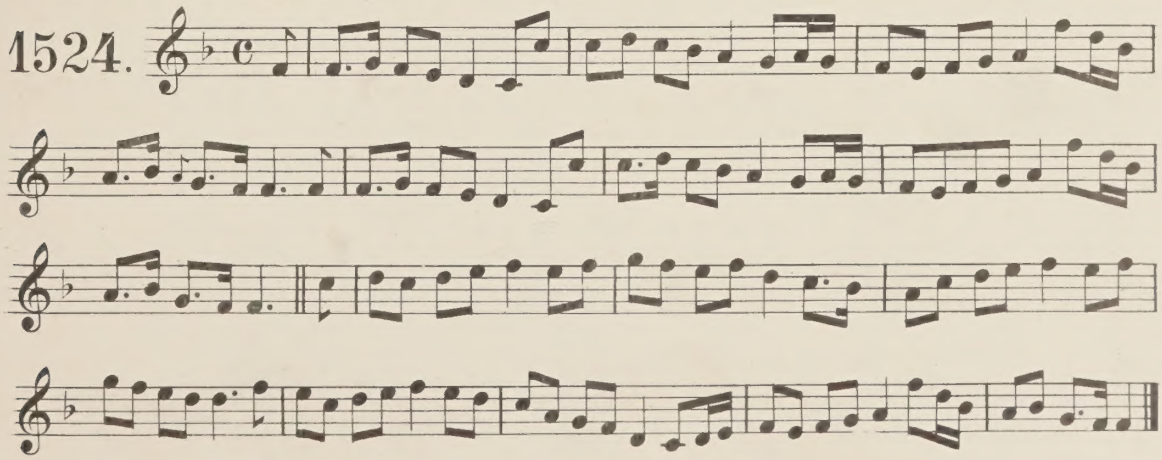
1523.



Tá gleañ beg ḋṕaíḋeaċta.

There is a little enchanted glen that I know.

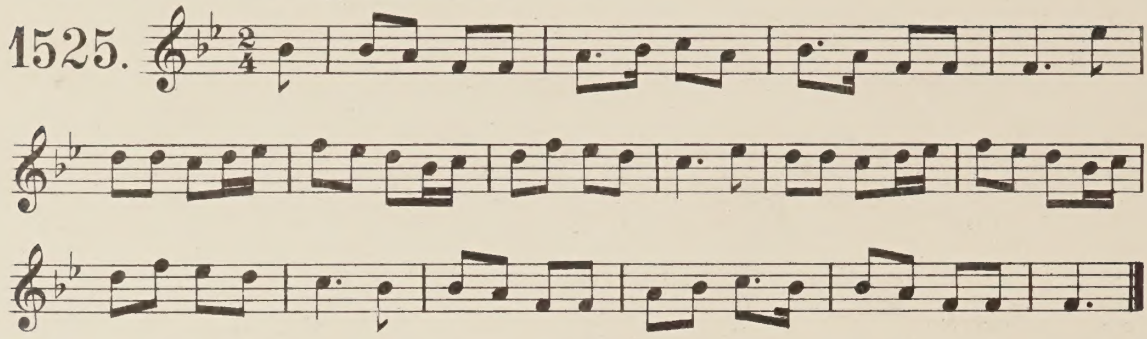
1524.



Do b'ídear-ra lá breáż gréine, &c.

I was one fine sunny day, a-fishing by a river.

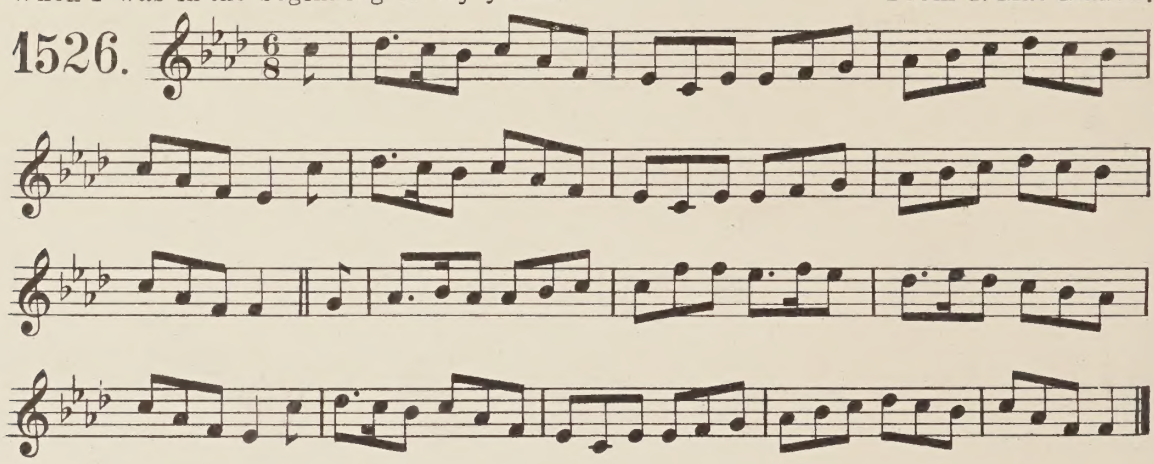
1525.



A-uair a b'ídear i dtúr m'óige.

When I was in the beginning of my youth. From T. Mac Mahon.

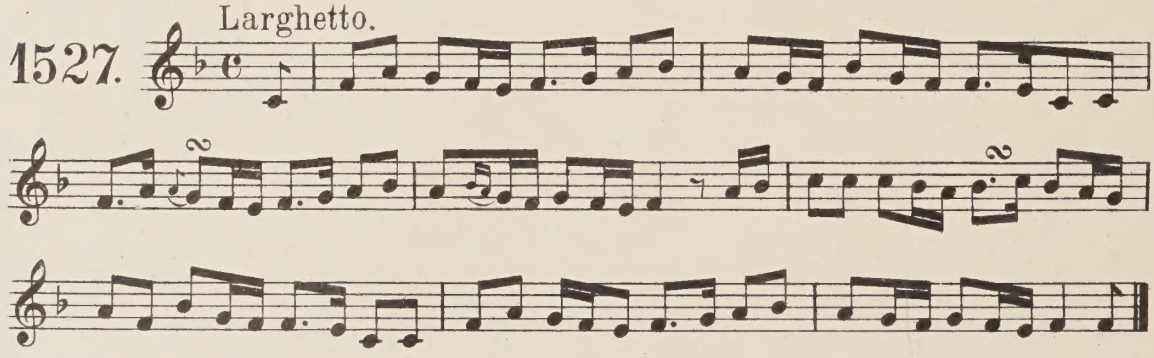
1526.



Ir maiť é an fíon.

or "The wine is good." From Mrs Close.

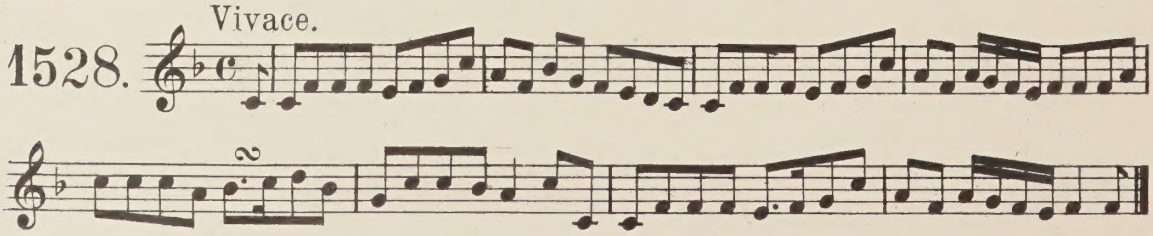
1527.



Ir maiť é an fíon.

Another set.

1528.



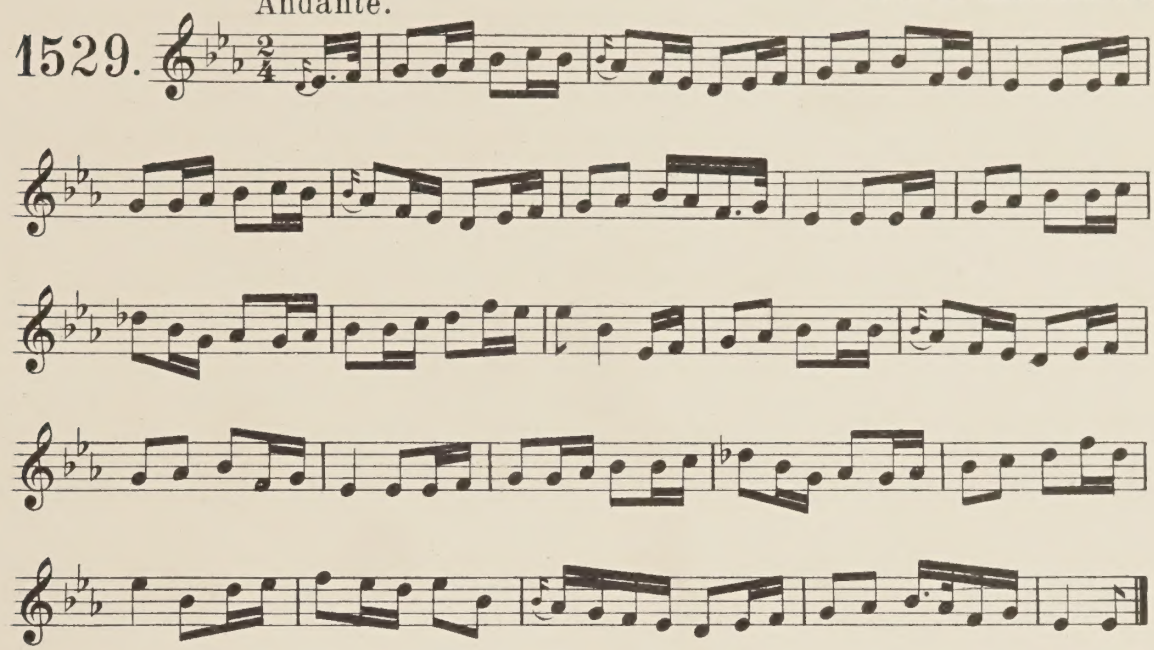
A lorg mo ḟaṁain.

"To look for my calves I sent my child."

From M. Madden. 1854.

Andante.

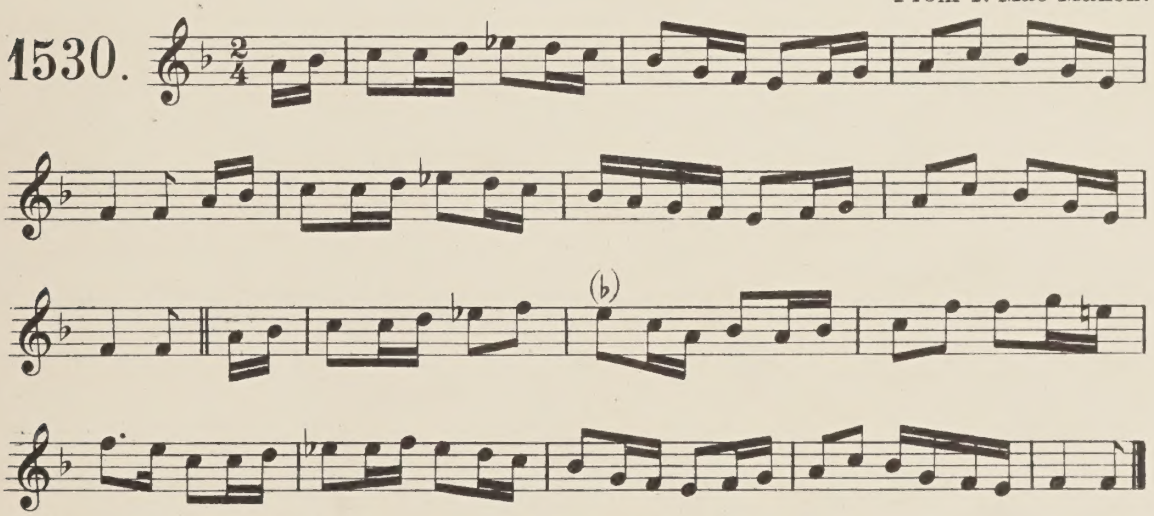
1529.



Ar ṫuairirc na ngamna &c.

From T. Mac Mahon.

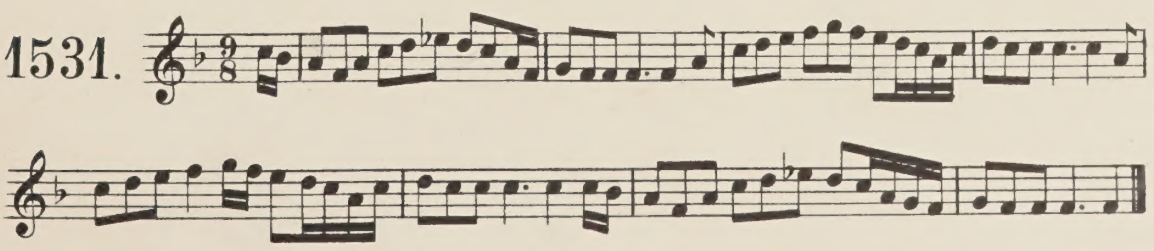
1530.



Note. A variant of the preceding. Ed.

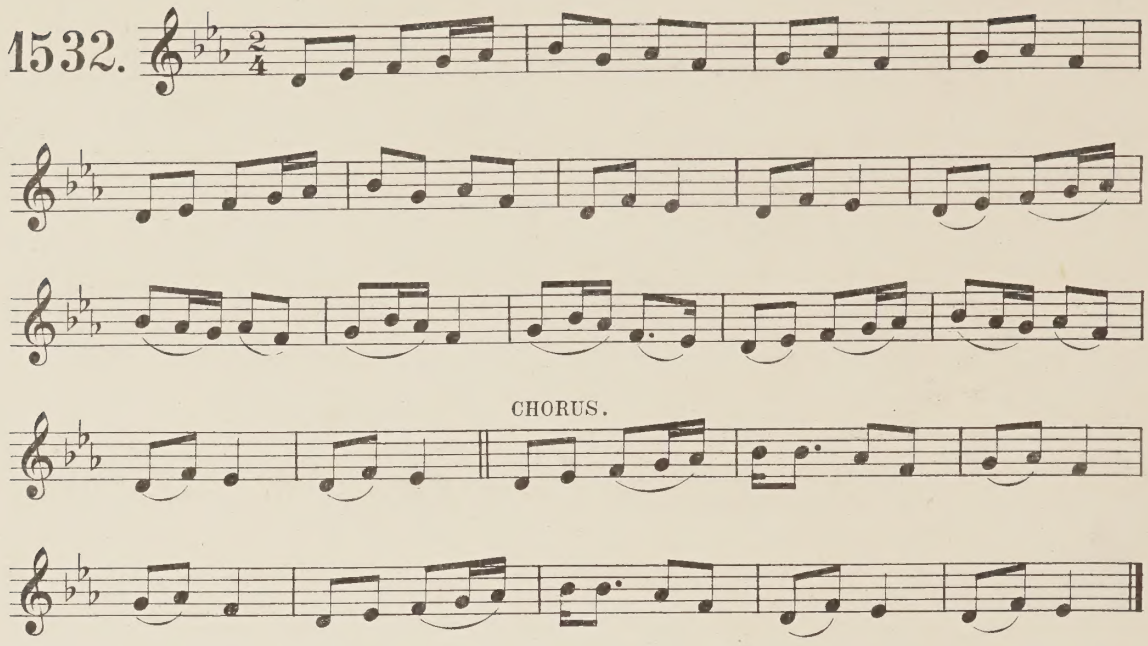
Dómnall na dilleáin.

1531.



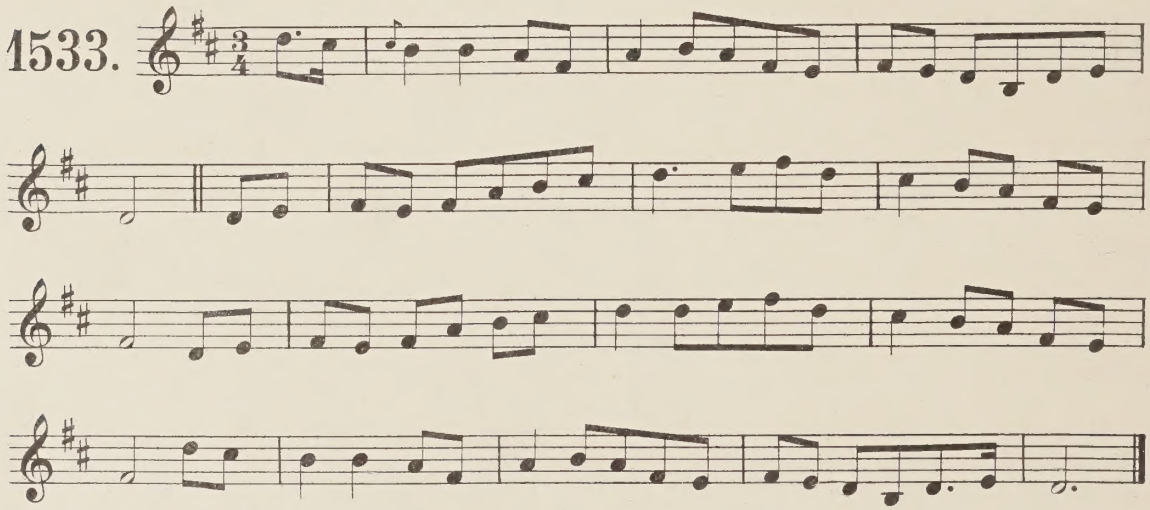
An b̆ean úd ŕíor ꝗ b̆uač an t-ꝛpuťáin, ꝛeó ťú leó.

1532.



Héiꝛiñ.

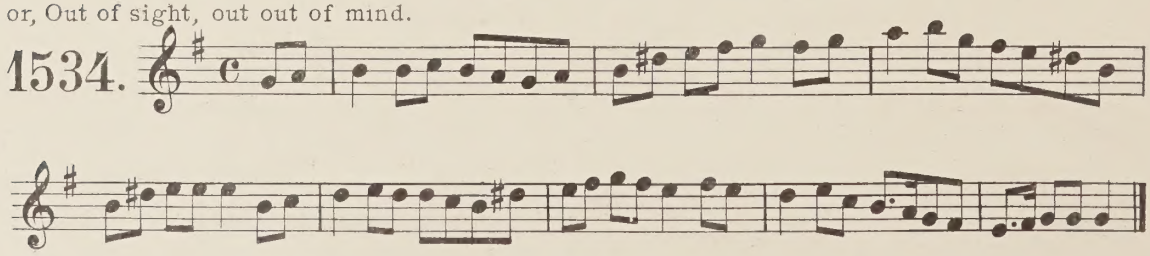
1533.



An ʒpáḋ nač mbíḋean i láťaiꝛ.

or, Out of sight, out out of mind.

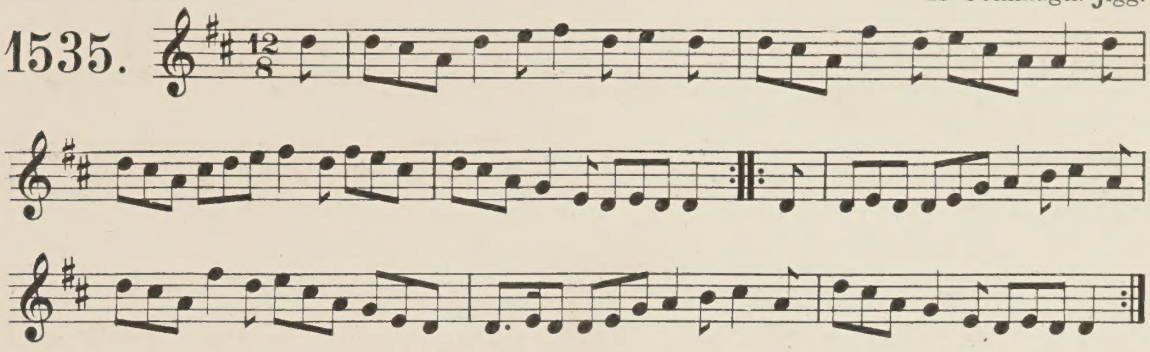
1534.



Ceañ duḃ dílıṛ.

The new mountain road. A Connaught Jigg.

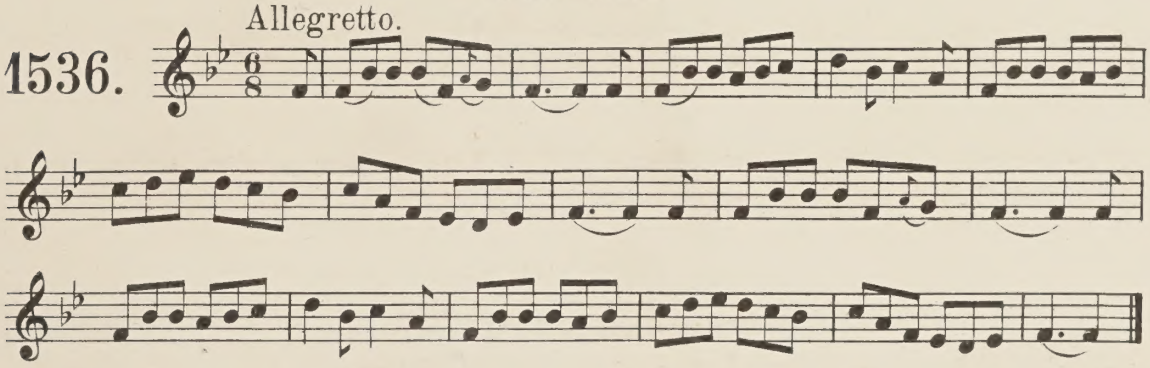
1535.



Dualín duḃač.

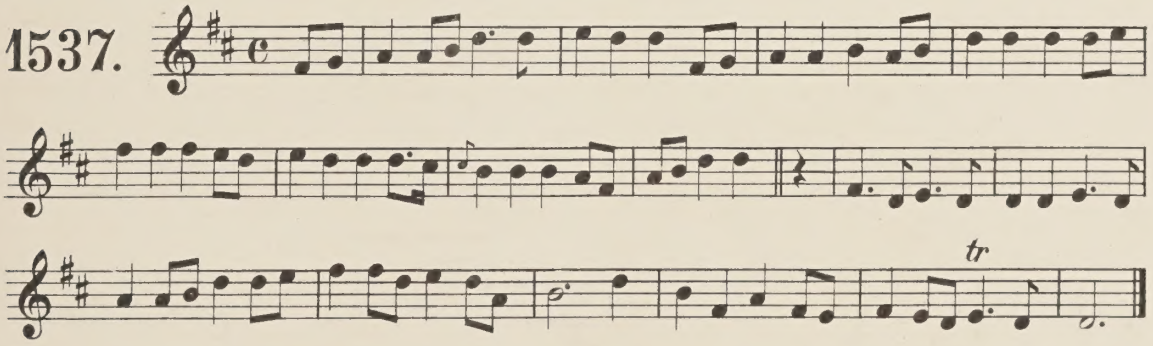
Allegretto.

1536.



'S a ḿúṛñín dılíṛ! lṛ tú mo leanḃ.

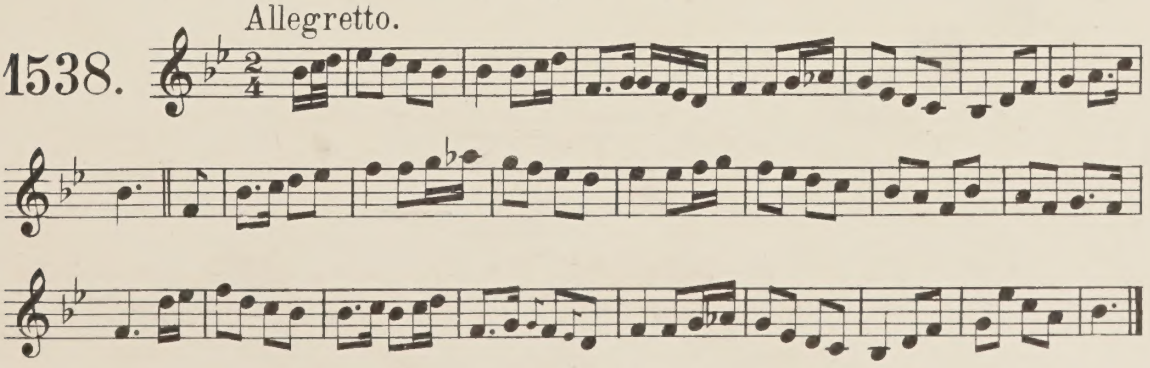
1537.



'S a ḿúṛñín dílıṛ!

Allegretto.

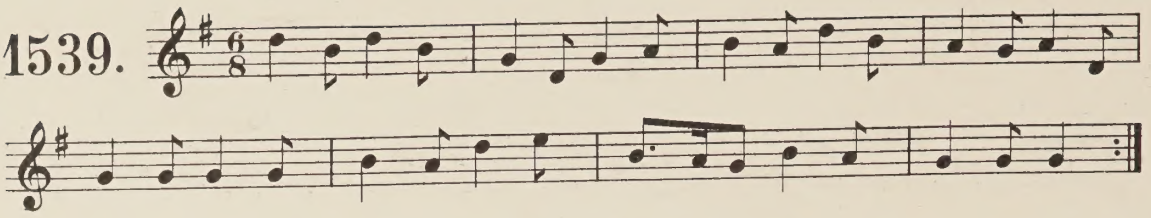
1538.



Luinneać. (Limerick)

(Ossian's Poems.)

1539.

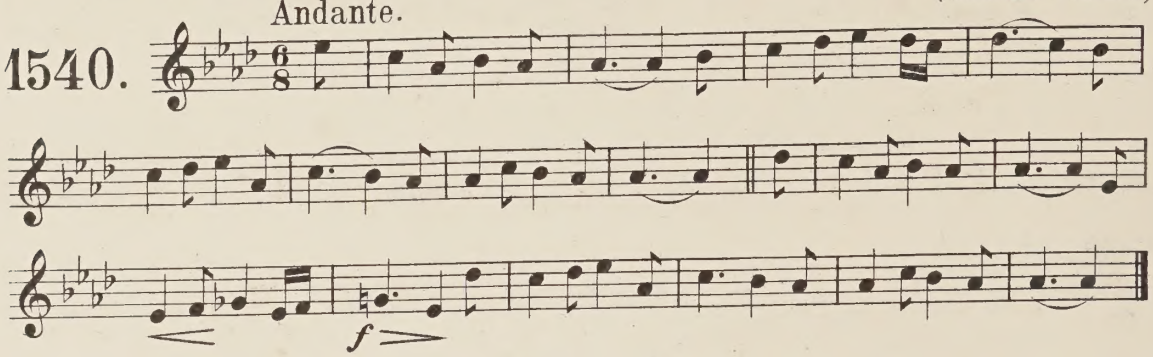


Cpoṛánaćt.

(Ossian's Poems.)

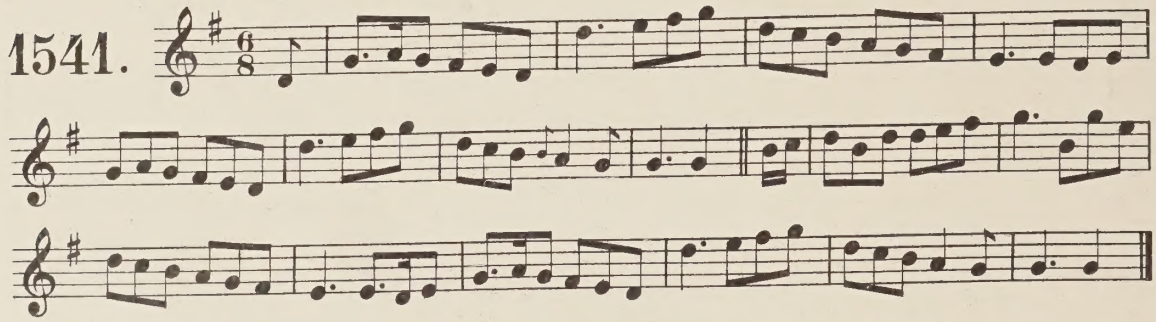
Andante.

1540.



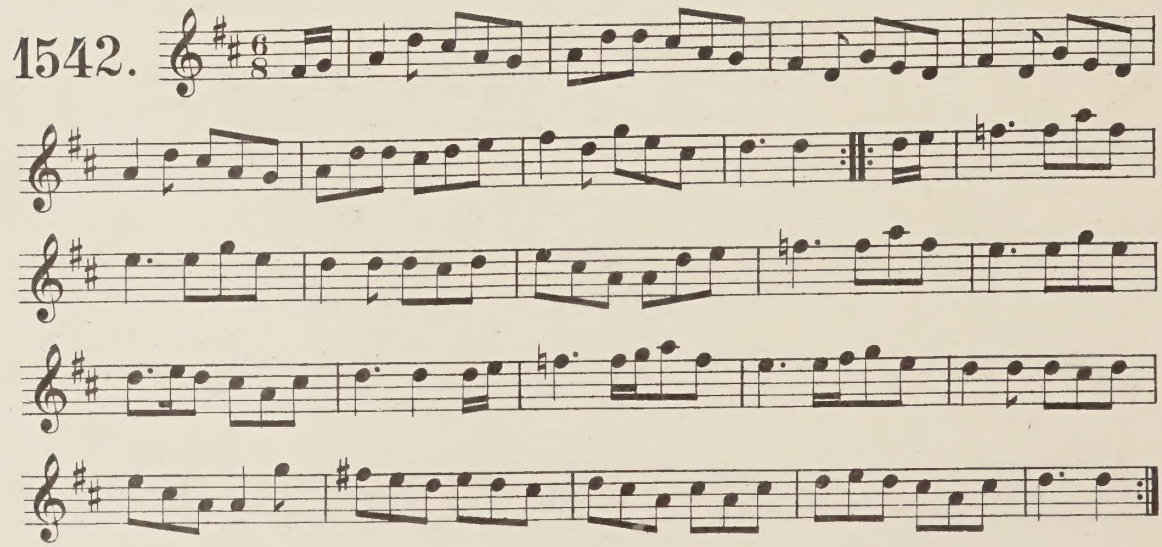
Cóżan cóiṛ.

1541.



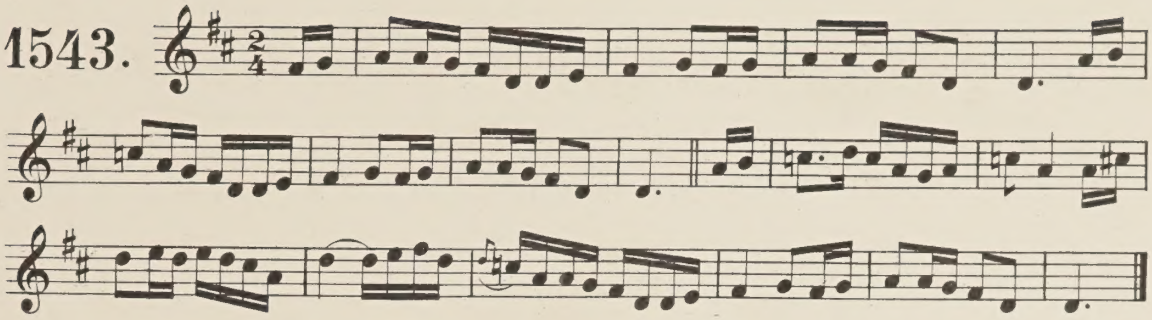
Máiṛe níż hEiṙin.

1542.



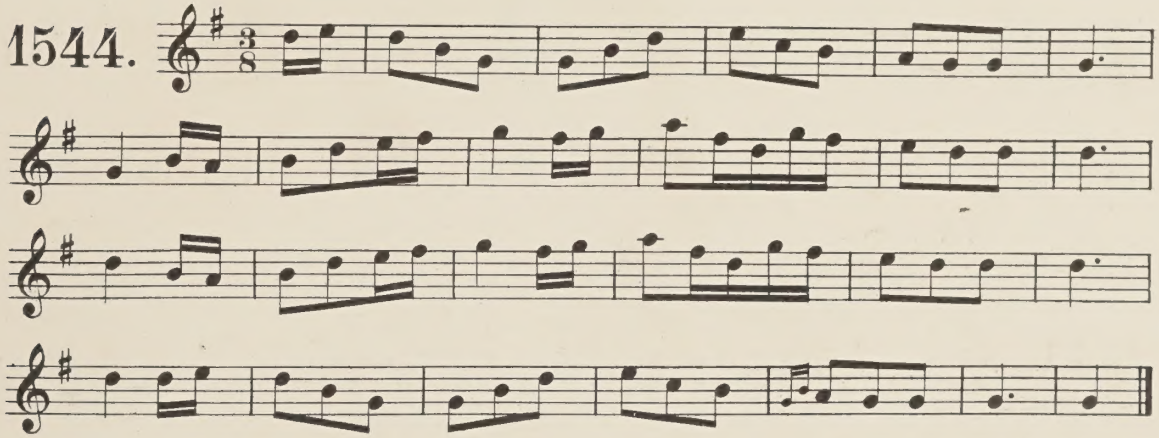
Inʒean Šeáin uí Čaťaraiʒ.

1543.



Luač mo ľeṫpíne.

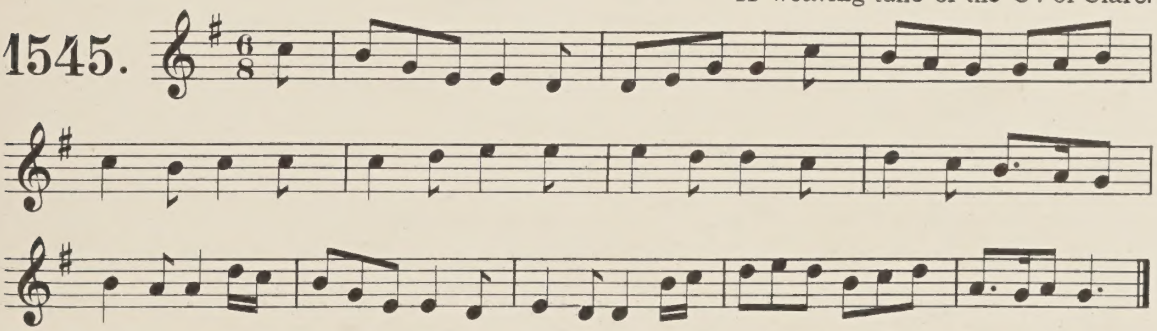
1544.



Cuiṙfim-re čuʒuṫ-ra an rcaṙbán reóil.

A weaving tune of the Cº of Clare.

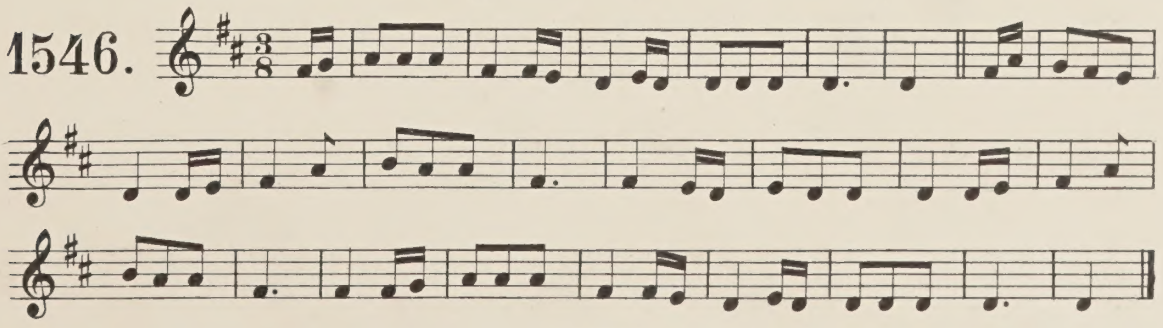
1545.



Note. Petrie adds "See F. Keane's Set." Ed.

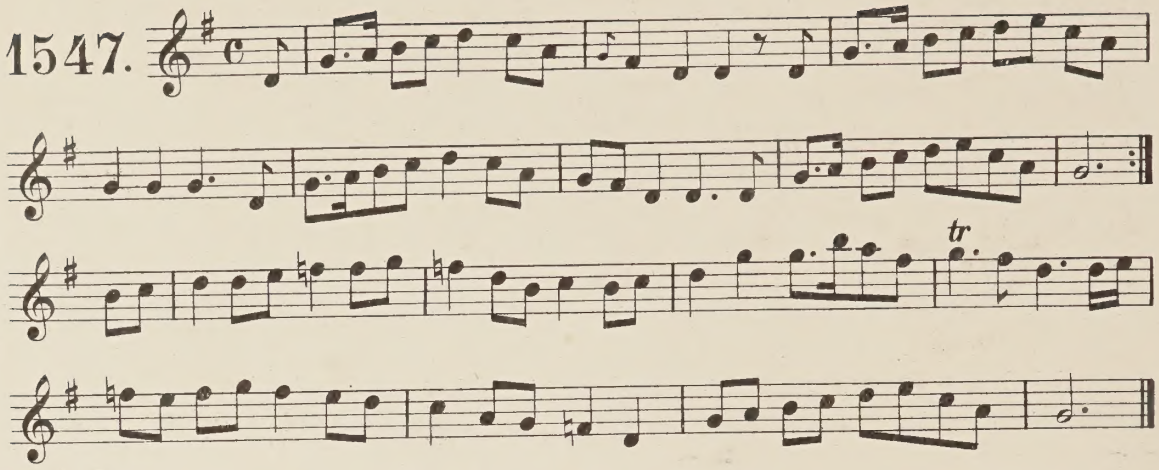
Ḋic ó! mo ʒṙáḋ.

1546.



Síżle níż Ďaṁna.

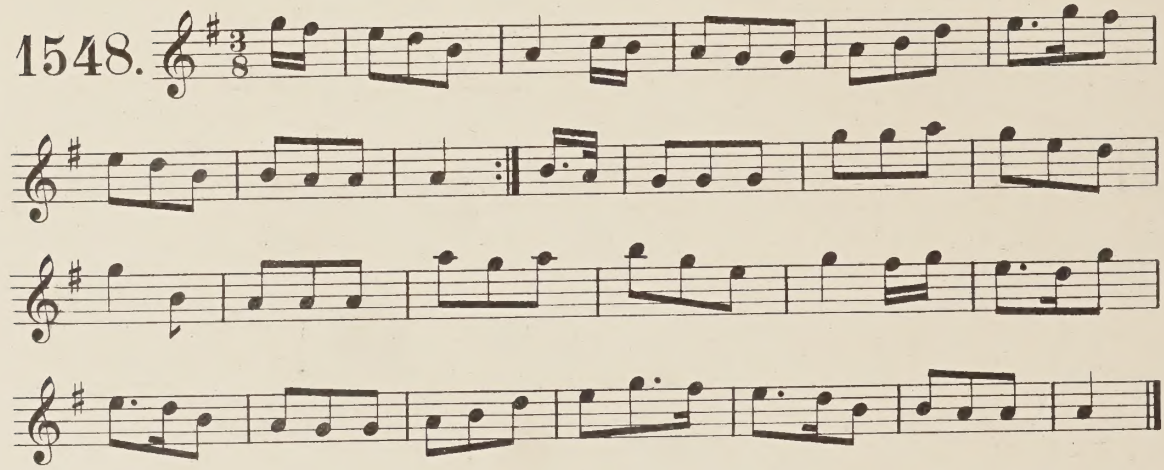
1547.



Síżle níż Ďaıṙe.

Set in the Cº of Londonderry.

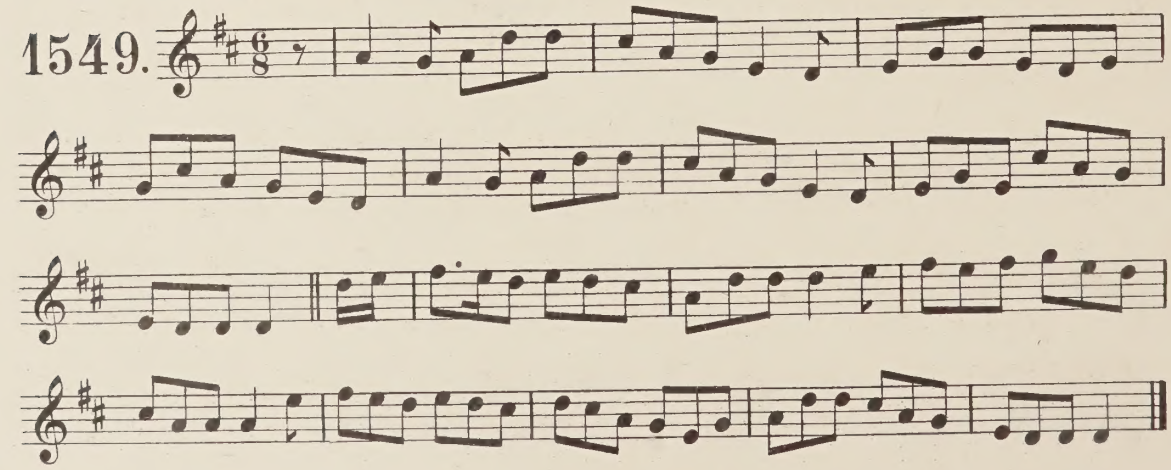
1548.



bacač na cleaťa.

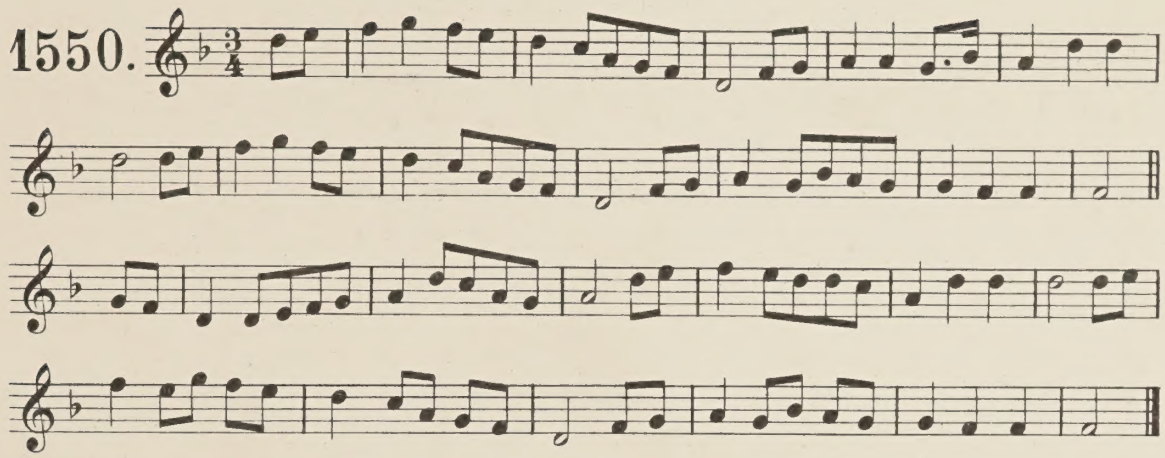
A Connemara tune.

1549.



A b'ṙíʒiḋ! iṙ tú lé mí-ṙaṫ.

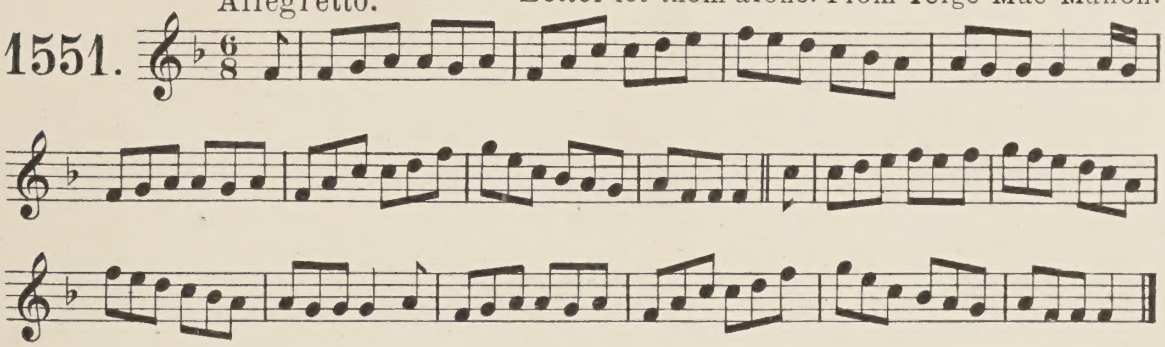
1550.



Do b'ḟeáṙṙ leiʒean dóib'.

Allegretto. Better let them alone. From Teige Mac Mahon.

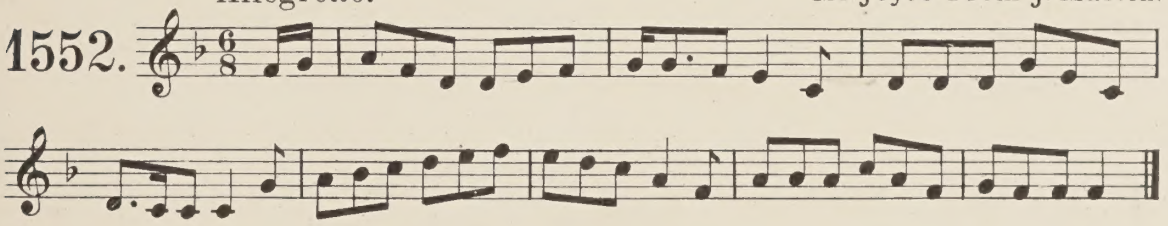
1551.



Cṙuimíneaṫ cṙom.

Allegretto. Mr. Joyce. From J. Martin.

1552.

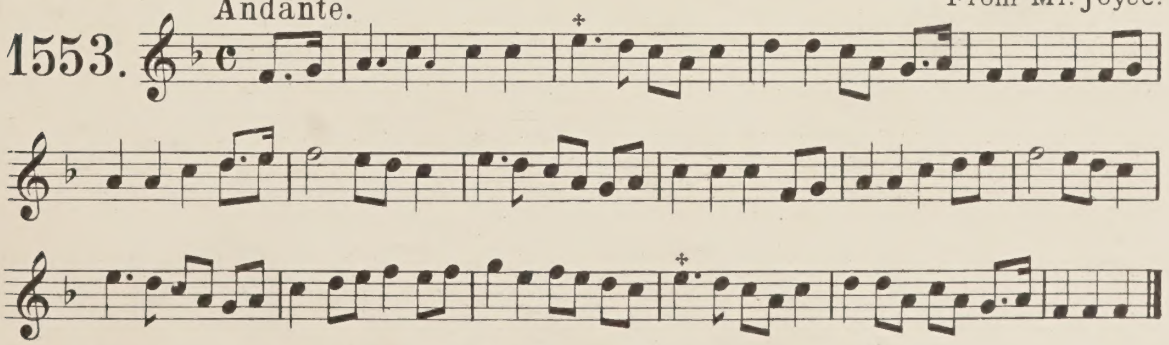


Dá mbeinn-ṙi aʒaṙ mo ǯṙáḋ bán.

Set From M. Dineen. From Mr. Joyce.

Andante.

1553.

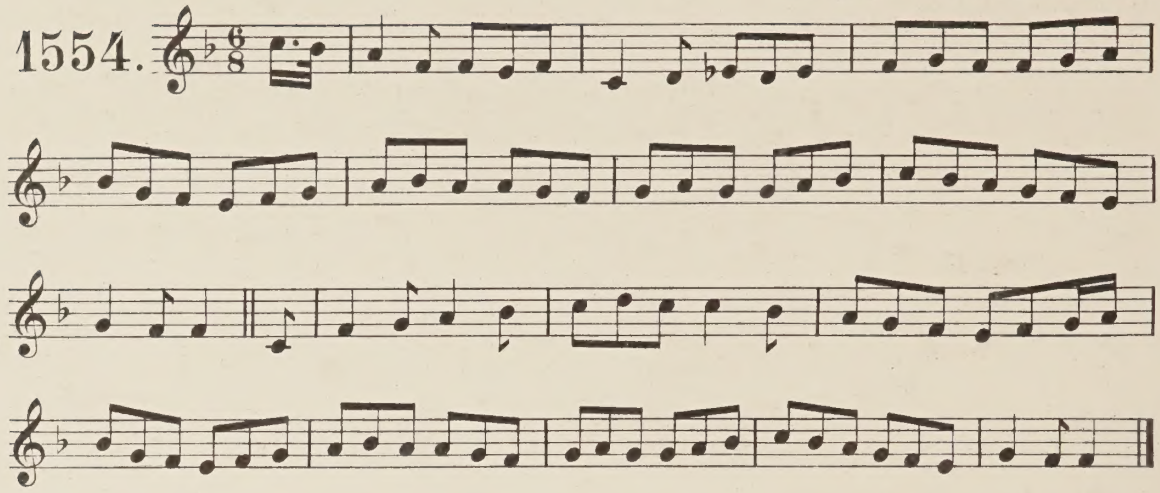


Note: + Another version has E♭ in these two places. Ed.

Súipte buíde.

Mr. Joyce. From L. O' Brien.

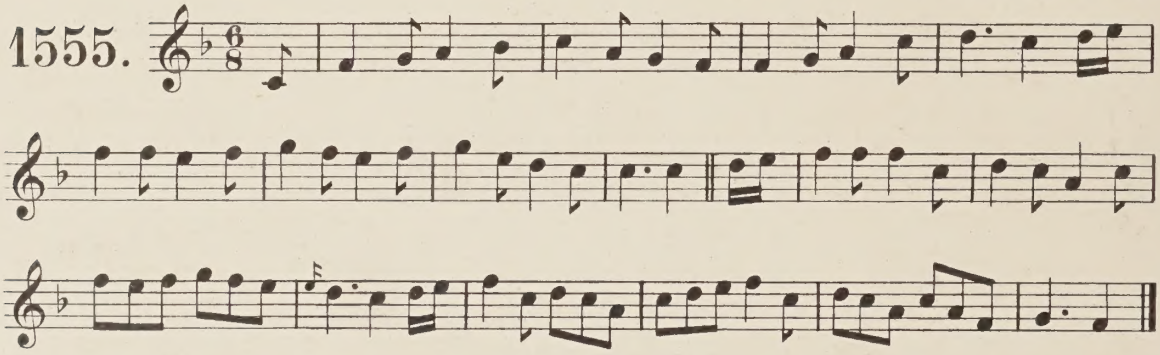
1554.



Bpaé! ná póg.

From P. Coneely.

1555.

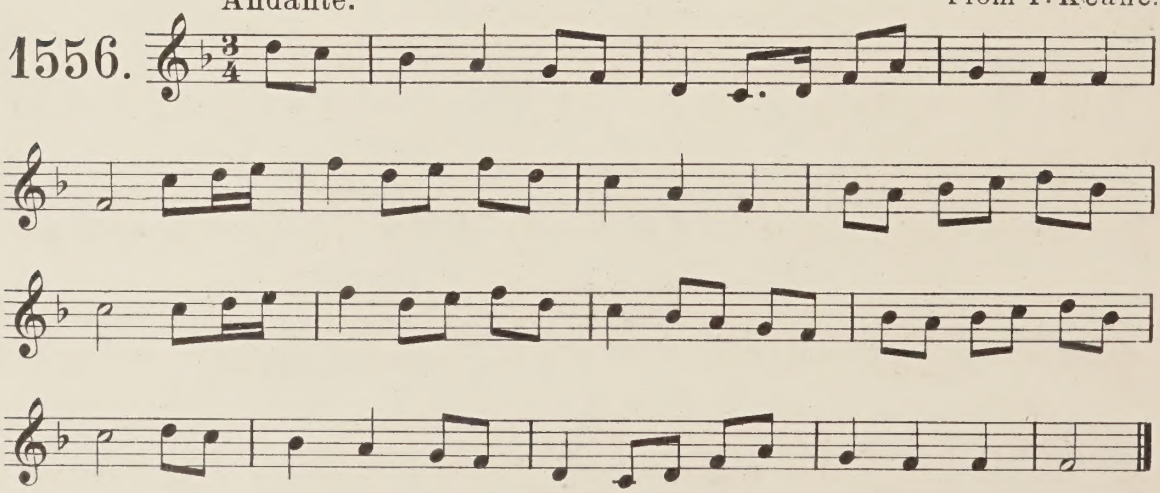


A čailín bíg úapail na gpúaige bpeáz buíde.

Andante.

From F. Keane.

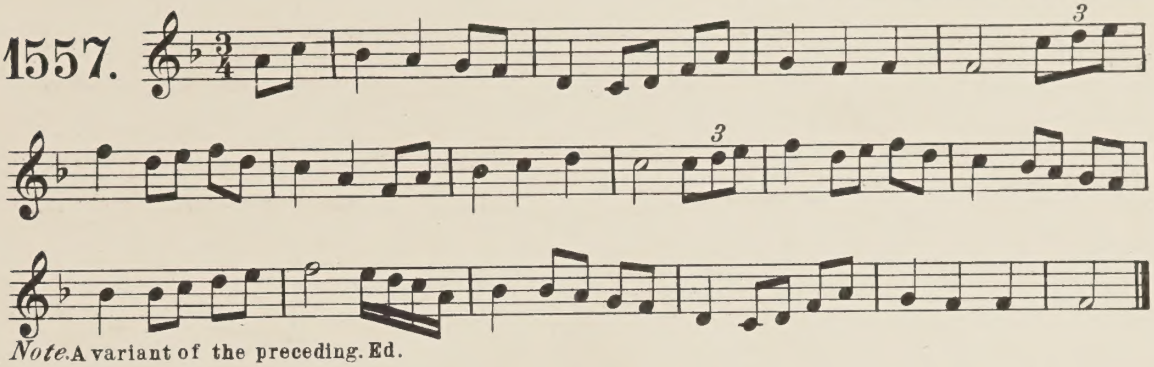
1556.



A čailín ḃiz uarail na zrúaize breáż buíḋe.

From Frank Keane. 10. Sep. 54.

1557.

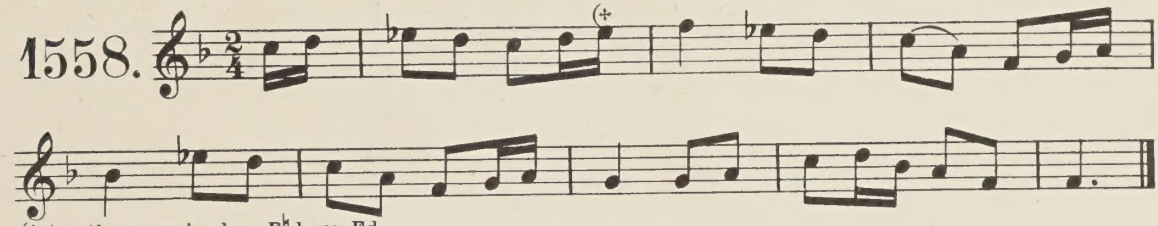


Note. A variant of the preceding. Ed.

Slán iomlán do'n áit a raḃar.

From F. Keane.

1558.

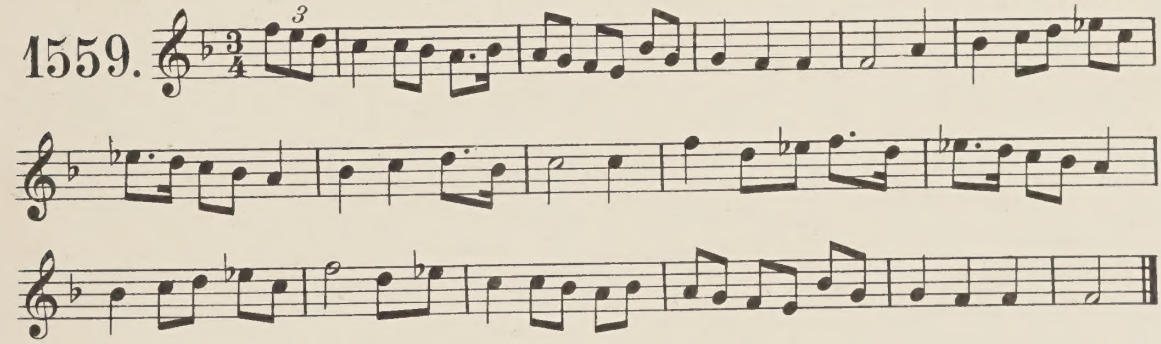


(+ Another version has E♮ here. Ed.

Air mo ǯaḃáil tré bleáṫ Clíaṫ ḋam.

From L O' Brien, by Mr. Joyce.

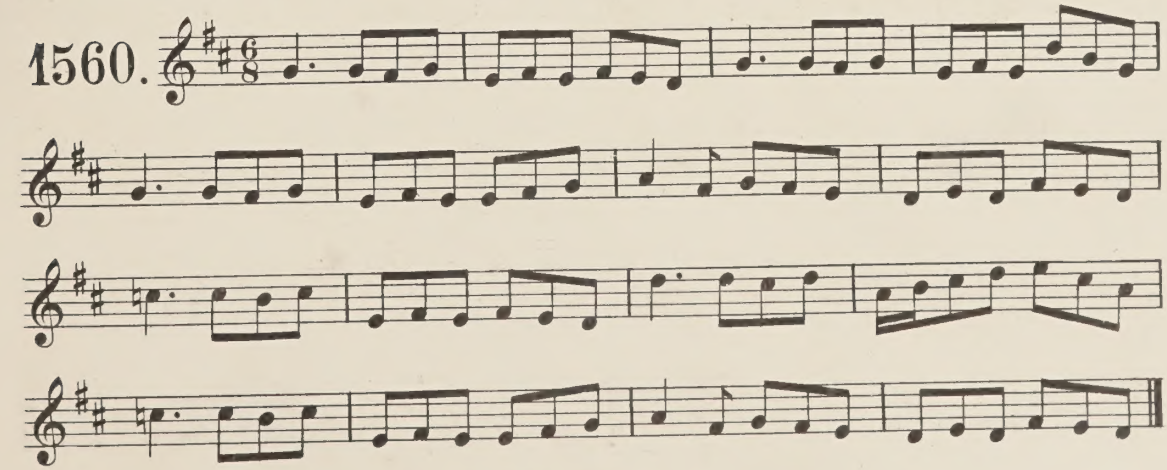
1559.



Zeatín air crúḋ.

From P. Carew's MS.

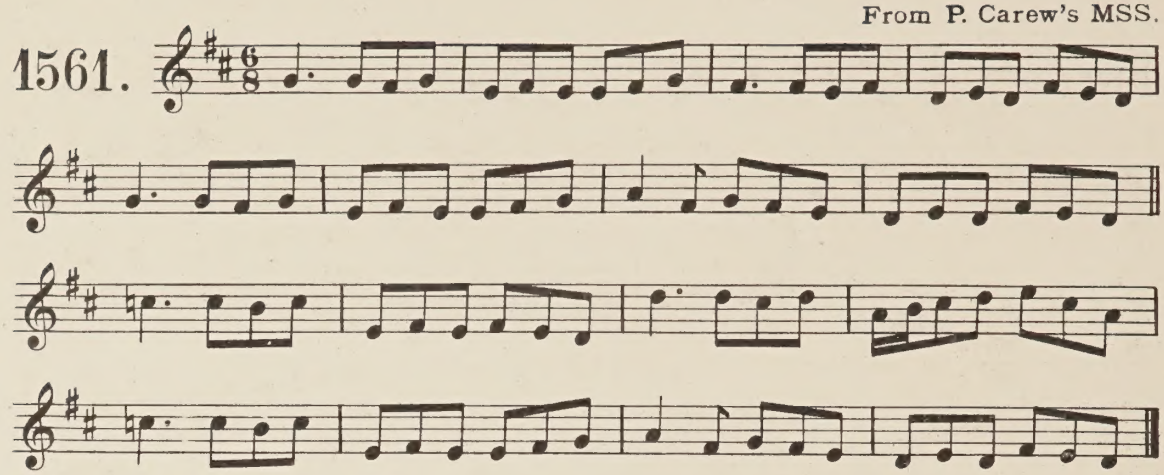
1560.



Beatín air crúd.

From P. Carew's MSS.

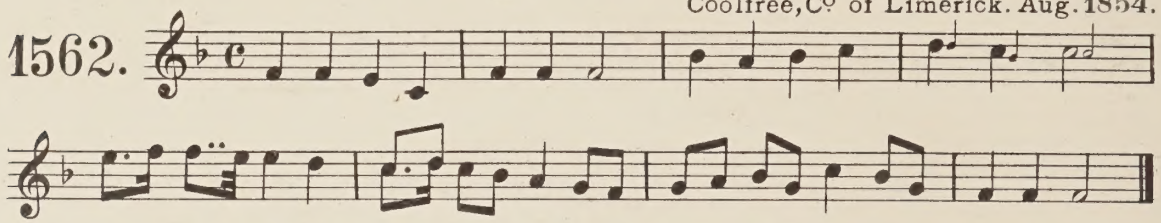
1561.



Note. A variant of the preceding. Ed.

Dóṁ cluana. Set by Mr. Joyce from Lewis O'Brien, Coolfree, Co. of Limerick. Aug. 1854.

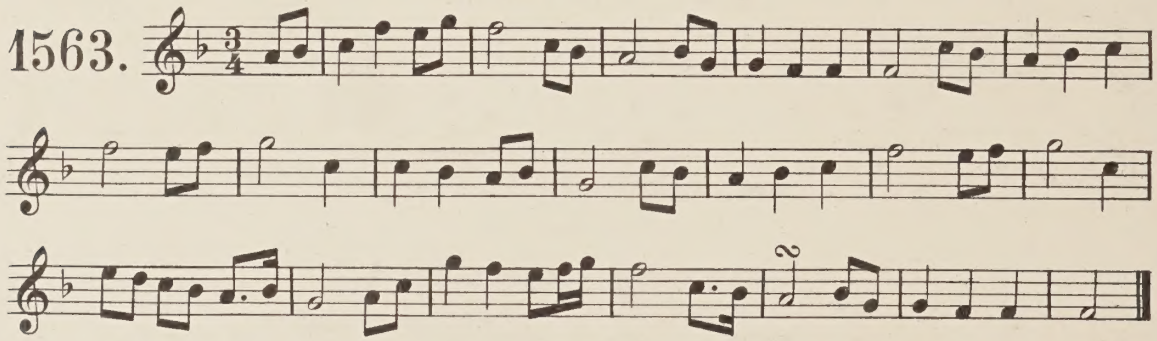
1562.



Note. The two variants in this tune are supplied from a second version. Ed.

bárr na craoíbe cúmra.

1563.

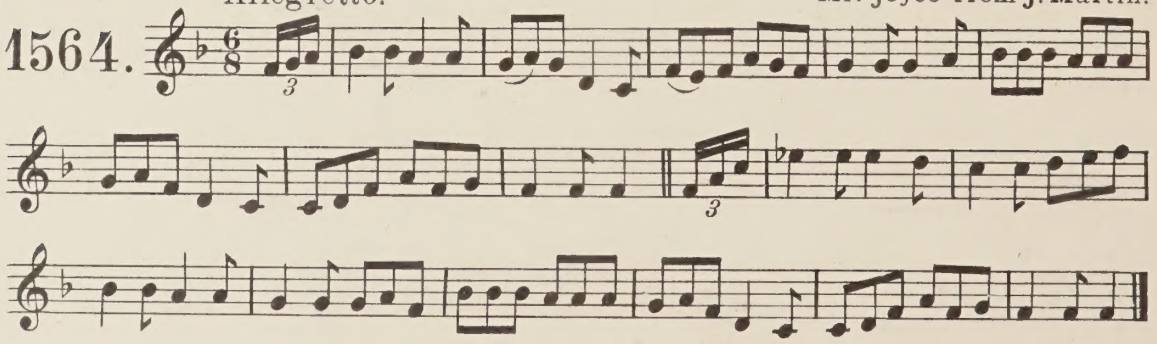


An reanduine crom.

Allegretto.

Mr. Joyce from J. Martin.

1564.

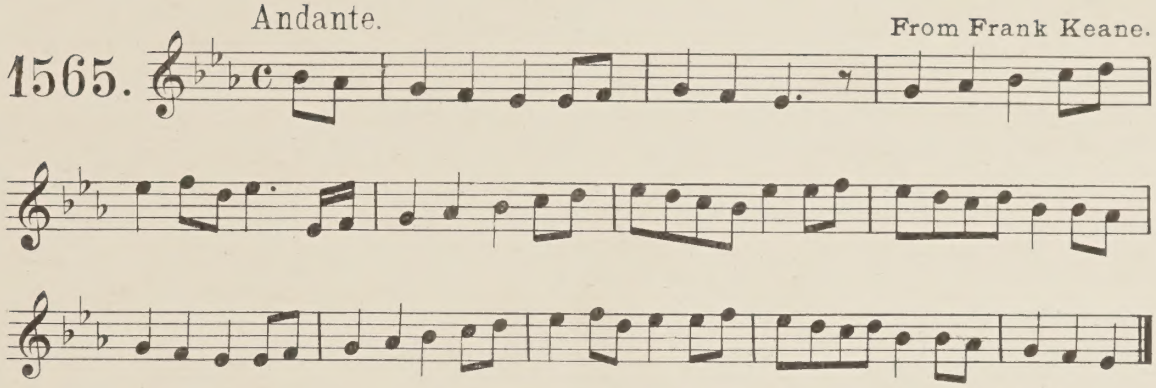


Is inḡean eiġne mé ʒan ʼdoḃt

Andante.

From Frank Keane.

1565.



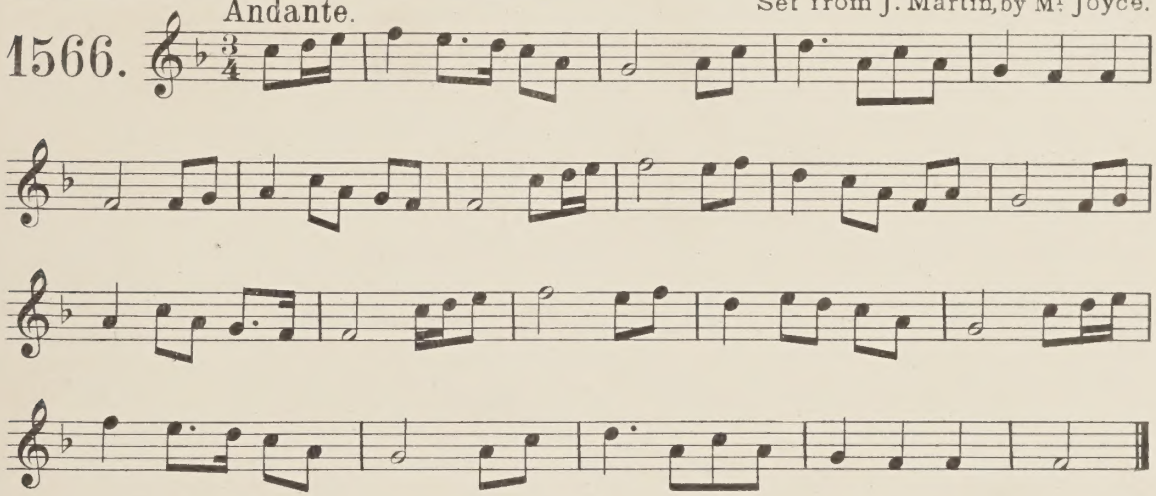
Bean duḃ ó'n sliaḃ.

The black-haired woman from the mountain.

Set from J. Martin, by Mr Joyce.

Andante.

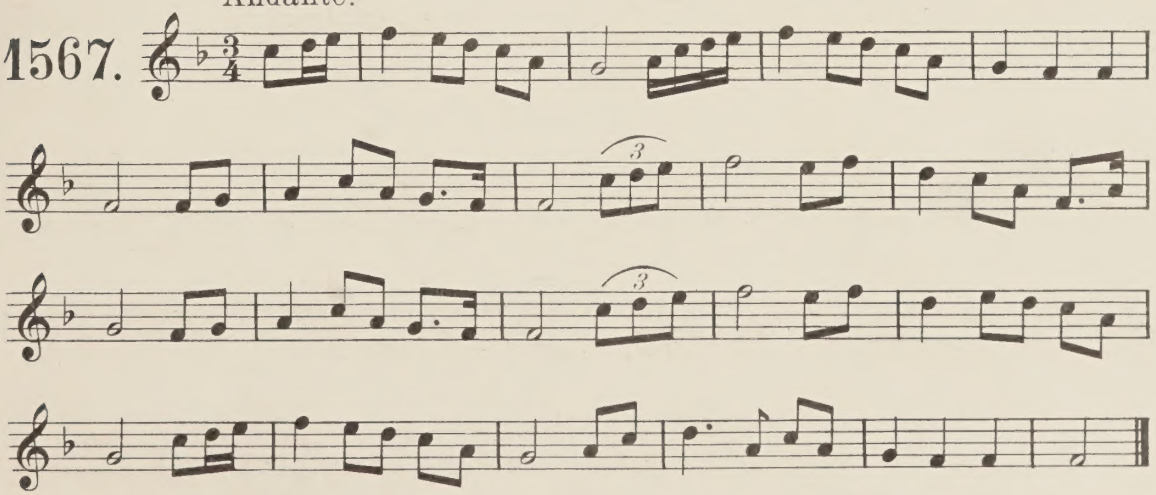
1566.



Bean duḃ ó'n sliaḃ.

Andante.

1567.



Note. A slight variant of the preceding. Ed.

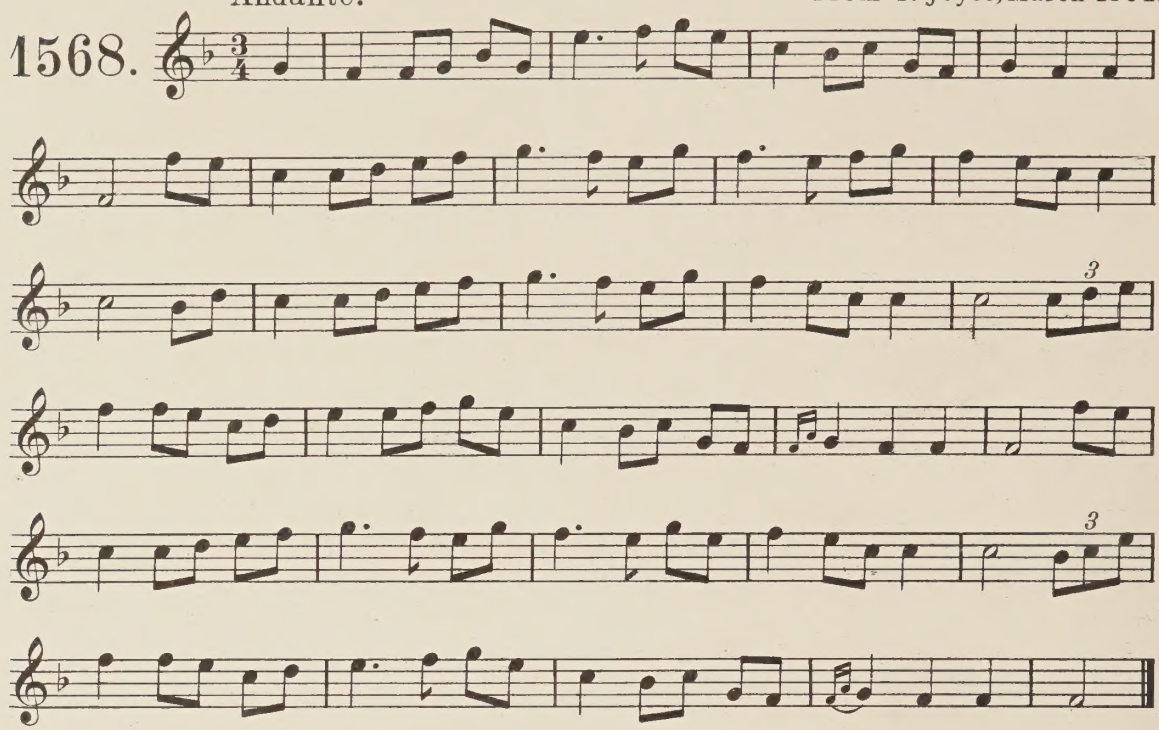
bean dub ó'n sliab.

The dark-haired woman from the mountain.

A Mayo Air.
From P. Joyce, March 1864.

Andante.

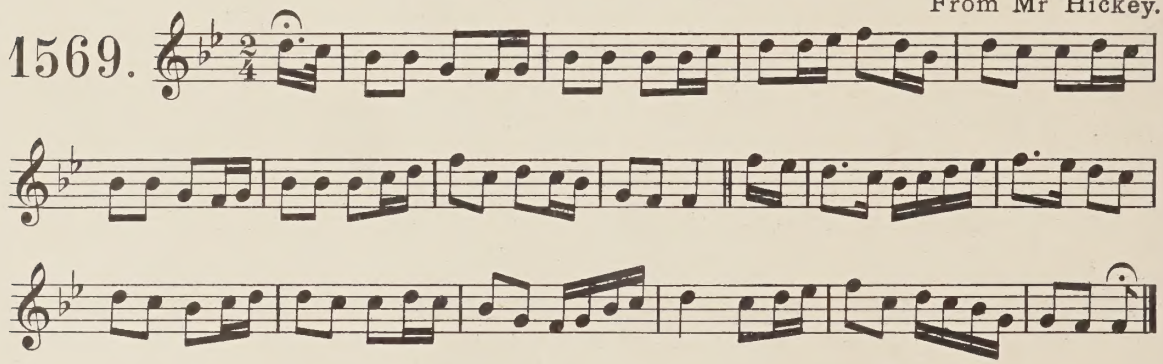
1568.



A "Landlady" na páirte!
Tabair cárt eile do'n dís seo a-steac.

From Mr Hickey.

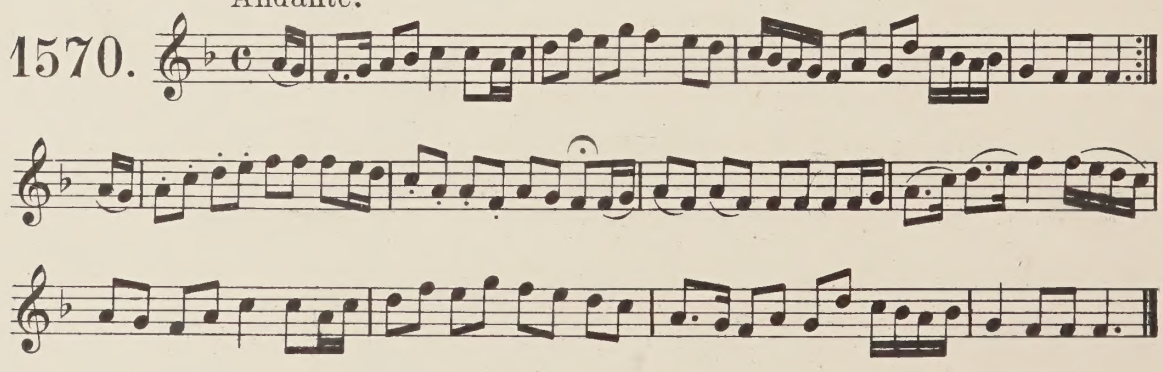
1569.



Sibéil ni bhiain.

Andante.

1570.

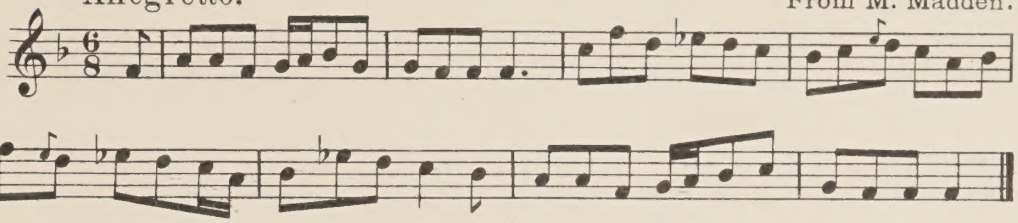


A Óʒánaiʒ ꝑo b̓ꝑeáʒ! cáꝑ' č̓oꝺail tú a-ꝑéiꝑ?
nó, A b̓uač̓aill an č̓úil ꝺualaiʒ

Allegretto.

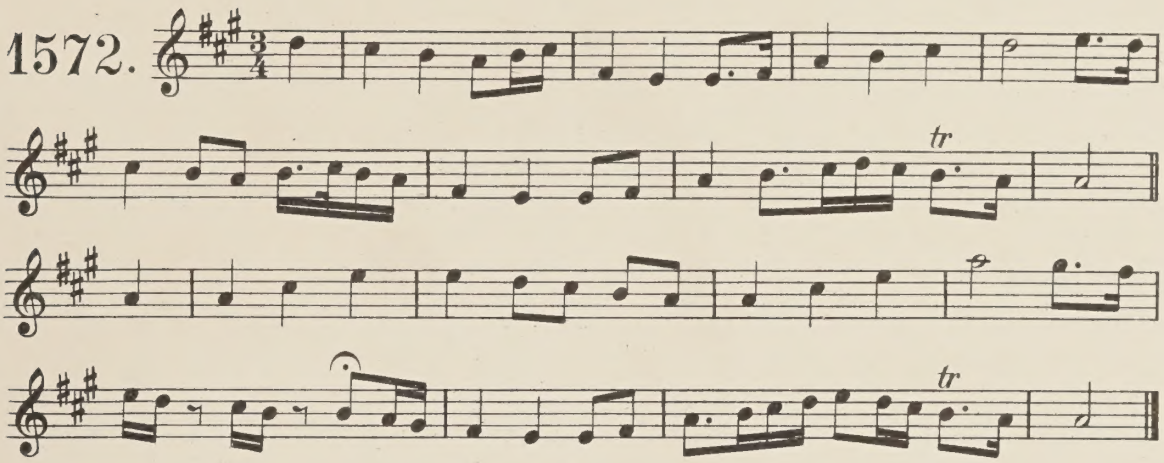
From M. Madden.

1571.



Óʒánaiʒ an č̓úil ꝺualaiʒ!

1572.

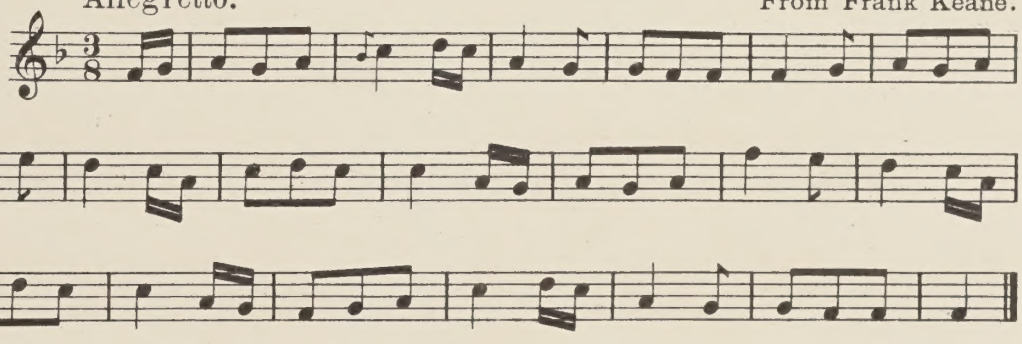


Do č̓ꝑeač 'ꝑ mo ꝺ̓iṫ,'ꝑ aꝑ cloíʒte an ʒalaꝑ an ʒꝑáꝺ.

Allegretto.

From Frank Keane.

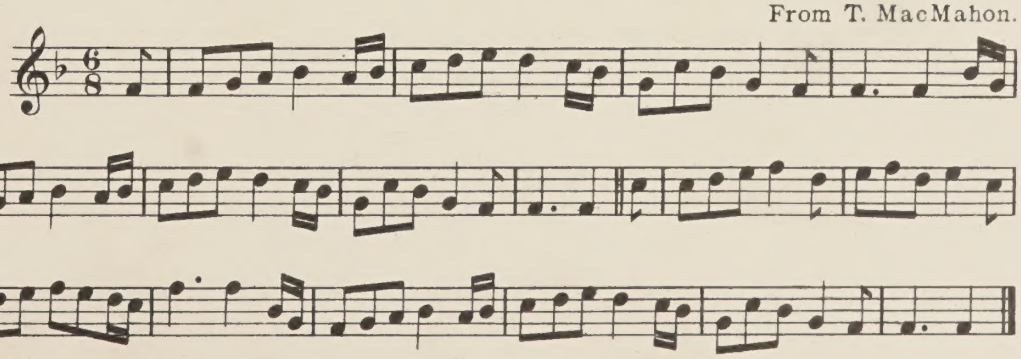
1573.



Do č̓ꝑeač iꝑ mo lḛn ʒan kitty aʒuꝑ mé.

From T. MacMahon.

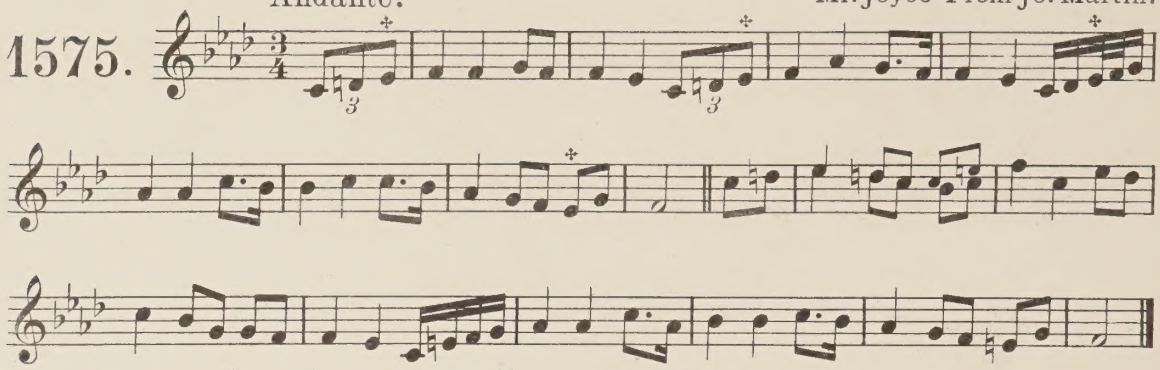
1574.



Do čreač a'r mo ďíačair.

Andante. Mr. Joyce From Jo. Martin.

1575.

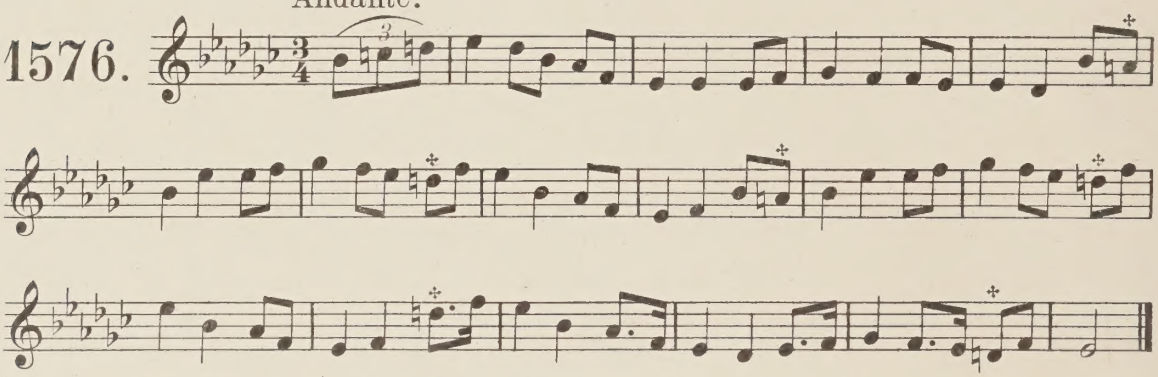


✣ *Note.* Another version has E♮ in these places. Ed.

Do čreač 'r mo ďíačair.

Andante.

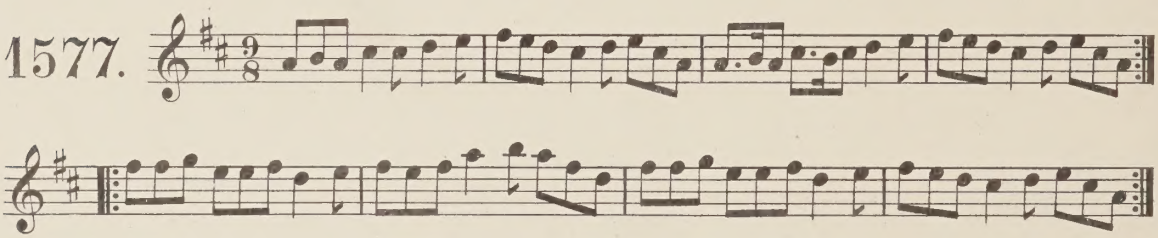
1576.



✣ *Note.* Another version has no♮ in these places. Ed.

bozaṙiḋ ṙurta.

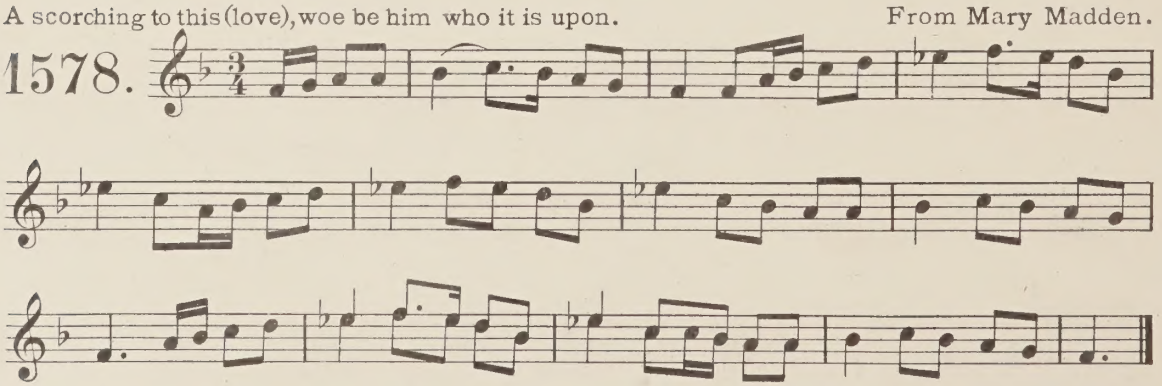
1577.



Zreadaḋ air an nzráḋ ro ar mairz air mbionn.

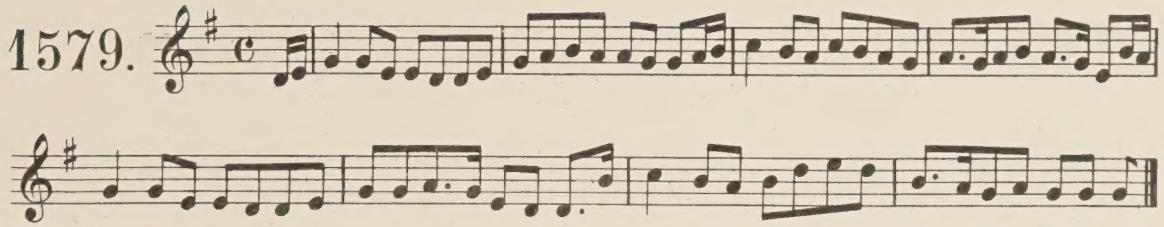
A scorching to this (love), woe be him who it is upon. From Mary Madden.

1578.



A County of Louth air. From J. Tighe.

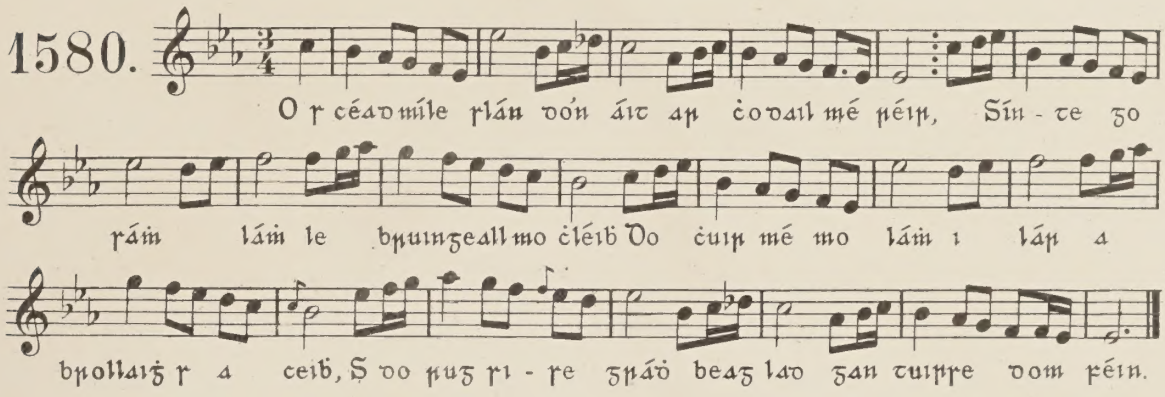
1579.



* *Note.* The Phonetic English title to this air is written thus: "Un Killan creggam." Ed.

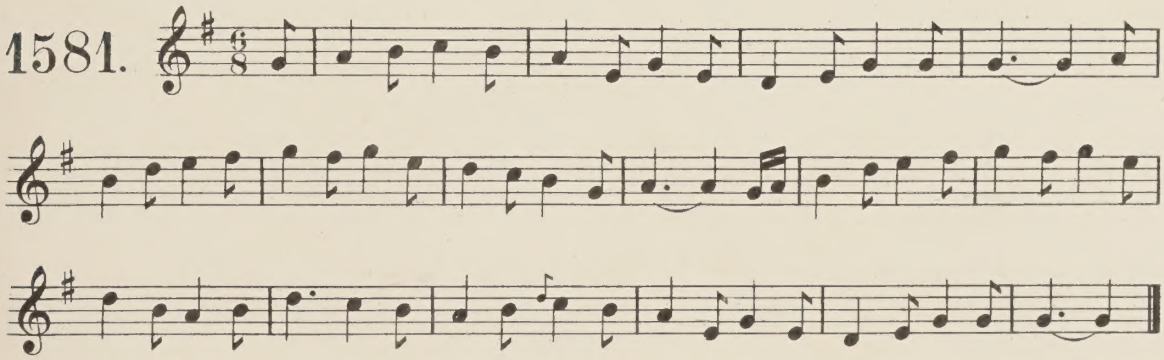
Pęṛla an b́ṛollaiż b́áin.

1580.


O ṛ céad míle ṛlán dó'n áit aṛ ċodail mé ṛéiṛ, Sín - te zo
ṛáṁ láṁ le bṛuinzeall mo ċléib Do ċuiṛ mé mo láṁ i láṛ a
bṛollaiż ṛ a ceib, Ṣ do ṛuz ṛi - ṛe zṛáḋ beaz lad zan tuiṛṛe dom ṛéin.

Huaiṛ a d'eiṛiż an ċaile aiṛ maidin.

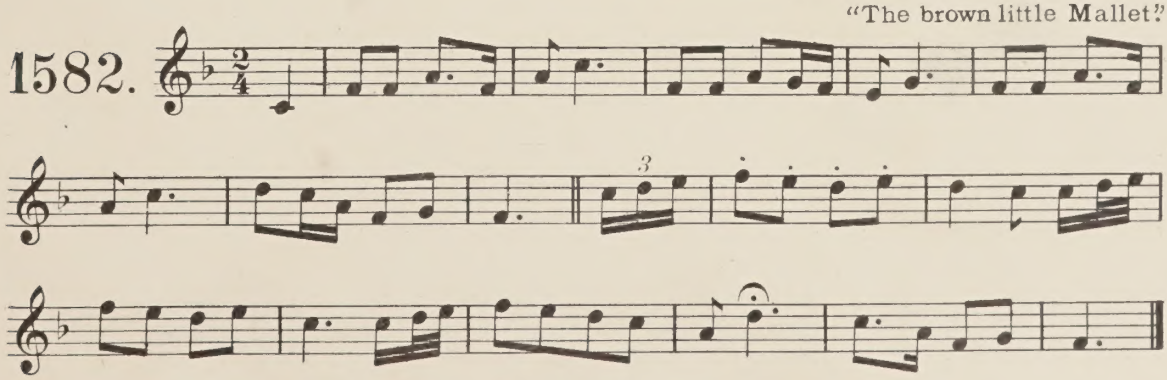
1581.



An ṛmačdín cṛón.

"The brown little Mallet."

1582.



Note. A pencil note to this title says "or Roll of Tobacco." Ed.